

PROCEEDINGS
of the
NINTH ANNUAL CONFERENCE-CONVENTION
of
THE CANTORS ASSEMBLY OF AMERICA
and
THE DEPARTMENT OF MUSIC OF THE UNITED SYNAGOGUE OF AMERICA



MONDAY, TUESDAY, WEDNESDAY, THURSDAY, MAY 21st, 22nd, 23rd, 24th, 1966

at

The Grossinger Hotel and Country Club
Grossinger
New York



Officers and Members of the Executive Council

of The Cantors Assembly of America

July 1st 1956 to June 30th, 1957

Seated L to R: DAVID J. LEON, **Secretary-Treasurer**; SAMUEL ROSENBAUM, President;
GREGOR SHALKIN, **Vice President**; CHARLES SUDOCK

Standing L to R: ARTHUR KORET, ALVIN F. SCHRAETER, W. BELSKIN GINSBURG,
MORRIS SCHORR, CHARLES BLOCH, HARRY BROCKMAN, SAUL MEISELS,
ROBERT SEGAL

Third ROW L to R: DAVID BRODSKY, MAX WOHLBERG, NATHAN MENDELSON
DAVID J. PUTTERMAN, **Executive Vice President**;

Not In Photo: MOSHE NATHANSON, **Treasurer**

THE CANTORS ASSEMBLY OF AMERICA

July 1st, 1956 to June 30th, 1957

OFFICERS

Samuel Rosenbaum, **President**

Moshe Nathanson, **Treasurer**

Gregor Shelkan, **Vice President**

David J. Leon, **Secretary**

David J. Puttermann, **Executive Vice President**

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Judah Goldring

Sam Seidelman

Todros Greenberg

Jacob Sonenklar

Isaac Wall

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Hazzan David J. Puttermann, **Director**

Rabbi Wolfe Kelman

Hazzan Samuel Rosenbaum

Dr. Bernard Segal

Rabbi Marvin Wiener

Dr. Hugo Weisgall

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Prepared for Publication by **HAZZAN SAMUEL ROSENBAUM**

PROCEEDINGS MONDAY, MAY 21st

ANNUAL MEETING OF THE EXECUTIVE AND NATIONAL COUNCILS OF THE CANTORS ASSEMBLY OF AMERICA.

Hazzan Samuel Rosenbaum, Presiding

The meeting was called to order at 3:10 p. m. at Grossinger's, Grossinger, New York.

Present: Hazzanim Levinson, Sudock, Sivan, Koret, Rosenbaum, Salkov, Katzman, Wall, Leon, Wohlberg, Schorr, Schraeter, Hochberg, Heiser, Bloch.

It was recommended that the Executive Council reconsider, at its next meeting, the Assembly policy on Hazzanim officiating at hotels. It was felt that in cases of Hazzanim in between positions the Placement Committee should be empowered to grant permission to officiate at resorts and at hotels. The Placement Committee, however, should exercise every caution in keeping the advertisements attending such services as dignified as possible.

It was recommended that the President together with the Executive Vice President and a committee explore and pursue means of furthering the Assembly's growth toward self sufficiency within the framework of the Seminary and the United Synagogue. It was felt that as the Assembly moved closer to autonomy in the matter of its finances its efficiency in serving the Conservative movement would increase; that in striving for this independence the Assembly was following closely the pattern established by the Rabbinical Assembly after which organization the Cantors Assembly has closely molded itself.

The charges of placement violations against three Hazzanim were tabled, to be reconsidered **in the light** of the revised placement code.

It was recommended that the by-laws on elections be changed so that the National Council would consist of the Executive Council plus two representatives from each region, one to be the chairman of the region and the second to be a member elected by the region.

It was recommended to review, revise and enlarge the regional set-up.

It was recommended that a meeting of the combined Executive and National Councils be held during the middle winter vacation time in a centrally located point, such as Chicago; that in addition to the planning for the coming convention, an agenda of regular business be prepared and made available to the regions so that the regions and the National Councils will have an additional opportunity to meet and act on the Assembly business.

A committee led by Hazzan Wohlberg was empowered to explore the possibility of reaching an agreement with the other nationally recognized Hazzanic bodies to refuse to service congregations who fail to conduct

themselves ethically in their relations with their Hazzanim.

It was recommended that if the convention voted for the issuance of certificates the wording be prepared in Hebrew as well as in English.

OPENING SESSION

Hazzan Sol Sadowsky, Presiding, Chairman Convention Committee

Members of the Cantors Assembly of America, their families and friends, I welcome you to this Ninth Annual Conference Convention of the Cantors Assembly of America and the Music Department of the Unit of Synagogue of America.

I trust that you will derive the same enjoyment and inspiration this year that you have come to expect from our annual get-together.

Brukhim Habaim, Blessed are you who have **come to be with us.**

The following message was read from our Executive Vice President, Hazzan David J. Puttermann:

Hazzan Charles Sudock, President, Cantors Assembly of America, Grossingers, Ferndale, N. Y.

Regret beyond words illness prevents my being with you. May your deliberations result in greater devotion to our sacred calling, to the Cantors Institute and the entire Jewish community. I shall miss you each and every one. 43 of you. God bless you.

David Puttermann

Hazzan Sadowsky expressed the hope that the Almighty would send Hazzan Puttermann a **refuuh shlay-mah so** that we might continue to benefit from his devoted guidance.

CEREMONY OF INDUCTION OF NEW MEMBERS

Hazzan David Brodsky Chairman Membership Committee

I am deeply conscious of the honor bestowed upon me in being chosen chairman of the Membership Committee, and it affords me great pleasure to have the privilege of inducting the new candidates for membership.

We are gathered here for the Ninth Annual Convention to work together in fellowship in the cause of Hazzanut, eager to promote with our humble powers, matters pertaining to our **Avodzth Hakodesh, our** holy mission, to the good of Judaism, our sacred heritage.

As we are about to induct new members into our organization, I wish to express this thought to you, our new **haverim**.

You who are dedicated to the sacred calling of Hazzanut, and who are blessed with the gift of rimah, should never cease to search for greater artistry and sincerity, always raising the prestige of the Hazzan to the highest cultural and moral level, never forgetting our greatest privilege and opportunity for inspirational leadership in this sacred service.

I now deem it a privilege to welcome and induct into our midst the following colleagues who have satisfactorily met all of our standards and requirements for membership.

CEREMONY OF INDUCTION FOR NEW MEMBERS

HAZZAN DAVID BRODSKY

Chairman, Membership Committee

Benjamin Brownstone,
Winnipeg, Canada

Nathan Chaitovsky,
Philadelphia, Pa.

Abraham Deutsch,
Vancouver, B. C.

Abraham Ezring,
Rock Island, Ill.

Joseph L. Farkas,
Chicago, Ill.

Mordecai Feinerman,
East Rockway, N. Y.

Irving Feller,
Trenton, N. J.

Norman Gewirtz,
Silver Spring, Md.

Todros Greenberg,
Chicago, Ill.

Henry Herman,
Mamaroneck, N. Y.

Aaron Horowitz,
Wilkes Barre, Pa.

Sholom Kalib,
Chicago, Ill.

Maurice Katz,
Laurelton, N. Y.
Manuel Zymelman,

Paul Kavon,
Westbury, N. Y.

Morris Lang,
Silver Spring, Md.

Joshua Lind,
Chicago, Ill.

Morris Lowy,
Forest Hills, N. Y.

Mordecai S. Oppenheim,
Toronto, Can.

Harry J. Paskin,
Philadelphia, Pa.

Max Rubin,
Philadelphia, Pa.

Morton Shames,
Springfield, Mass.

David Silverman,
Tulsa, Okla.

Harry Weinberg,
Philadelphia, Pa.

Samuel J. Weiss,
Washington, D. C.

Robert Zalkin,
Somerville, N. J.

Israel Zuckerberg,
Brooklyn, N. Y.
Cambridge, Mass.

By becoming members of the Cantors Assembly of America, adhering to its principles, participating in its activities you will be lead to a higher level of achievement as well as to a fuller knowledge of our ideals.

Almighty God !

We invoke Thy blessing upon the newly elected colleagues who have joined the Cantors Assembly of America.

Grant them of Thy wisdom, inspire them with love in their work. Give unto them strength to do Thy will ; teach them to look upon their duties as a sacred task.

Spread Thy bountiful gifts to those who seek harmony through music and joy through Neginah.

May they labor in Thy House for many years and may they be worthy of the profession which ennobles our lives.

Bestow Thy blessing upon the Cantors Assembly and all who are assembled here.

Amen.

COMMITTEE REPORTS

FUNDS FOR THE CANTORS INSTITUTE

Hazzan Arthur Koret

I bring you this report on the annual campaign for funds for the Cantors Institute with mixed feelings. We have Hazzanim in our Assembly who have demonstrated their devotion to our calling by consistently doing outstanding jobs in raising funds year after year.

There are, however, those, who for one reason or another, have been unable to produce similar results.

Outstanding, year after year, have been the members of the Connecticut Region who in the last four years in a series of 23 concerts have raised a total of well over \$28,000.

May I remind you again that the Cantors Assembly has embarked this year, on a greatly increased campaign. To bring this campaign to a successful conclusion I make the following recommendations :

That each member of our Assembly raise his quota through concerts or by solicitation, only where a concert is absolutely impossible.

I think, too, that Hazzanim who are unable to raise money by concert or solicitation owe it to themselves to volunteer for some quota of self-taxation.

FUNDS FOR THE CANTORS INSTITUTE Raised from August 1, to June 30, 1956

Isadore Adelsman	\$ 60.00
Morris Avirom	166.00
Eleazer Bernstein	325.50
Asher B alaban	60.00
Simon Bermanis	1,115.00
Mario Botoshansky	16.00
Abraham Brodacz	43.00
David Chasman	60.00
Joseph Cycowski	100.00
Joseph Cysner	200.00
Simcha Dainow	16.00
Samuel T. Dubrow	26.00
Gershon Ephros	26.00
Melvin Etra	297.00
Abraham Ezring	100.00
Nicholas Fenakel	820.00
Joseph Frankel	100.00
Marcus Gerlich	100.00
Maurice Goldberg	160.00
Judah Goldring	296.00
Solomon Gisser	600.00

Ernest M. Gottesman	100.00
Jacob Gowseiow	486.00
Raphaei Grossman	10.00
Charles S. Gudovitz	40.00
Michael Hammerman	443.00
Herbert Harris	10.00
Mordecai G. Heiser	261.60
Saul Z. Hammerman	60.00
Jacob Hohenemser	1,065.74
William S. Horn	100.00
Gabriel Hochberg	406.00
Abraham Kaplan	272.00
Paul Kavon	60.00
Irving Kischel	200.00
Saul Kirschenbaum	400.00
Jacob Kleinberg	400.00
Arthur S. Koret	1,530.00
Morton Kula	26.00
David J. Leon	909.60
Sigmund Z. Lipp	196.00
Harold Lerner	100.00
Yehuda Mandel	36.00
Abraham Marton	360.00
Saul Meisels	1,465.00
Kurt Messerschmidt	16.00
Samuel Morginstin	26.00
Paul Niederland	36.00
Mordecai Oppenheim	60.00
Ivan E. Perlman	160.00
Abraham Rabinowitz	622.00
Jacob Rothblatt	16.00
Samuel Rosenbaum	376.00
William R. Rubin	310.00
Abraham Reisman	60.00
Irving Rogoff	64.00
Jacob Renzer	186.00
William Sauler	36.00
Marvin Savitt	160.00
Albert Schindler	66.00
Morris Schorr	473.00
Alvin F. Schraeter	270.00
Arnold Schraeter	100.00
Samuel Seidelman	33.00
Morton Shames	100.00
Gregor Shelkan	210.00
Jacob Sonenklar	496.00
Charles Sudock	1,700.00
Ralph Sternberg	26.00
Pinchas Spiro	486.00
George Wagner	276.00
Isaac I. Wall	260.00
Sol Wechsler	60.00
Jacob Wahrman	26.00
Henry Wahrman	642.60
Dr. Hugo Weisgall	300.00
Max Wohlberg	106.00
Robert Zalkin	26.00
Joseph Cohen (Hartford) Non Member	836.60
Samuel Schultz (Non Member)	16.00
Philadelphia Region	670.00
	\$22,607.24

MUSIC COMMITTEE

Hazzan Moshe Nathanson

We are happy to report that "Zamru **Lo**" Vol. I. which made its appearance at our last convention has been enthusiastically received by most of our Hazzanim as well as by other musicians, teachers, etc. Quite a considerable amount of books has been sold.

However our colleagues can do much to dispose of the few thousands of "Zamru **Lo's**" which are still embracing our shelves. They may do so by constantly urging their congregants to procure copies of "Zamru **Lo**" as well as "**Rabbotai N'varekh**" (**Birkat Hamazon**) for their homes to study the melodies of our prayers, Hymns and **Z'miroth** and consequently enhance the services at the Synagogue and their ritual observances at home.

Only then will our shelves make room for the 2nd volume of "Zamru **Lo**" (Sabbath morning) which will, **Zm Yirtzeh Hashem**, be ready for publication as soon as I return from Israel where I hope to find additional material, **ba-agalah uvizman kariv**.

METROPOLITAN REGIONAL BRANCH

Hazzan Charles B. Bloch

During the past year, the Metropolitan Regional Branch met at scheduled intervals for meetings, workshops, and other activities.

When the Brooklyn Community Council, in conjunction with the Brooklyn Board of Rabbis, planned and presented a celebration project at the Brooklyn Academy of Music on October 16, 1955, commemorating the "Beginning of the Fourth Century of American-Jewish Life", emphasizing the role of the synagogue, we were called upon to, and did cooperate and participate in the program as representatives of the Cantorate of the Conservative Movement.

On December 14, 1955, we were again hosts in tendering a **Kabbalat Panim** and reception to the students of Cantors' Institute. The students and selected members of the faculty rendered a most inspiring program, giving us eloquent reason to be proud of their talents and achievements.

The Cantors' Concert Ensemble, under the leadership of its director and conductor Vladimir Heifetz, convened practically every week for rehearsals, and presented many concerts in the Metropolitan area to raise funds for the Cantors Institute. They were, as always, enthusiastically received and praised for their excellent performance. The Ensemble also participated wholeheartedly in fund-raising concerts of the Connecticut Region, by appearing in New Haven and in Hartford where they gave much pleasure to their audiences.

The Metropolitan Region's cultural workshop program was highlighted by an illustrated lecture by Dr.

Friedrich S. Brodnitz, head of the Voice and Speech Clinic of Mount Sinai Hospital, and author of books on vocal hygiene, who discussed vocal problems of singers and speakers. This lecture session, which was followed by a question and answer period, was also attended by students of the Cantors Institute at our invitation.

We are indebted to all our officers for their cooperation, and we look forward to a new year of fruitfulness.

WEST COAST REGIONAL BRANCH

Hazzan Nathan Katzman

Once again, it is time to take inventory of the activities of our region during this past year. While we have not quite arrived at the Utopian stage which all of us might desire, nevertheless we have continued to contribute in some small measure to the wellbeing of the individual cantor and to our profession as a whole. Following are the highlights of our activities:

1. A monthly news letter for the purpose of sharing each others joys and sorrows and allowing for the evaluation of original compositions.
2. A monthly *M'laveh Malkah* in the respective homes of colleagues to cement closer relationship and engender a feeling of true friendship.
3. A music library of liturgical and secular music for the benefit of our membership.
4. During Jewish Music Month, a cantorial octet and a special music committee, comprised of Cantors Assembly members, assisted our membership in conducting annual concerts with the innovation that the cantor of that particular synagogue was the only featured soloist of the evening.
5. A two-day conference was held in Los Angeles in anticipation of the Annual United Synagogue Regional Conference and the Annual Cantors Assembly Convention in New York. The purpose of this conference was to afford each member an opportunity for expressing his views and to make sure that the Chairman brings to the Convention the opinions of the entire group rather than merely his own personal views.
6. A mixed commission on ethics, standards and grievances comprised of Rabbinical Assembly and Cantors Assembly members. This commission will meet frequently for the good and welfare of both our professions.
7. A Committee to assure equal distribution of musical honors among members at all United Synagogue functions.
8. Joint Council of Cantors comprising the Orthodox, Conservative and Reform colleagues for the purpose of maintaining proper boundary lines and working together for the mutual good of hazzanut.

9. A liaison committee of Organists Guild members and members of the Cantors Assembly was formed for the purpose of mutual aid and benefit in all phases of Jewish music.

10. An intensive program serving all affiliates of the United Synagogue was successfully carried through.

In the main, we have striven at all times, by word and deed, to help elevate standards of our profession.

NEW ENGLAND REGIONAL BRANCH

Hazzan Gabriel Hochberg

At our meetings, the main topics of discussion are education and fund raising. We all agree that we need some form of study available to us. Since it is very difficult for most of our members to come to New York, we urge that extension courses be made available to us during the academic season, at some central point within the confines of our region.

As to fund-raising, concerts have been held by Hazzanim Jacob Hohenemser in Providence, R. I., Irving Kischel in Milton, Mass., Michael Hammerman in Brookline, Mass., and Gabriel Hochberg in Newton, Mass.

The rest of our members raised funds through personal solicitation.

May I mention here that there are some Hazzanim, who, for various reasons are unable to raise funds in their communities, but are always ready to give of their time and talents to help other Hazzanim by participating in their concerts. We suggest that these Hazzanim's names be recorded in some manner for due recognition.

PHILADELPHIA REGIONAL BRANCH

Hazzan Yehuda Mandel

The noteworthy accomplishments in the Philadelphia Region since our last convention have been many. The following is a brief account of our activities:

1. We inaugurated a plan by which our meetings were combined business and cultural gatherings. We divided our meeting times into two parts where business would be discussed followed by a cultural (seminar type) program prepared by our members who spoke on professional topics. One special lecture-meeting was combined with the Council of Jewish Music in Philadelphia. At this meeting we were addressed by the eminent Dr. Weisgal of our Cantors Institute.
2. The Choral Ensemble of our Branch became a reality this year. We have met weekly for rehearsals under the very able direction of Hazzan Max Wohlborg. A concert for the benefit of the Cantors Institute is planned for May 29th, in Congregation Beth Judah of Logan. The Student Choral Ensemble of the Institute will also be featured at this concert.
3. Our social gatherings, held in the houses of members, were most successful. We were able to spend

many pleasant evenings together while discussing common problems and other topics of interest.

4. Hazzanim Isaac Wall of Temple Har Zion and Max Wohlberg of Temple Beth El celebrated their tenth anniversaries of devoted service to their respective congregations. We were happy to partake in the celebration honoring Hazzan Wall, and plan to be among those honoring Hazzan Wohlberg at his celebration in early June.

5. The fine relationship that exists between our organization and the local organization of the Rabbinical Assembly and the United Synagogue has brought fine results. These organizations have supported our planned concert, and have aided us greatly in establishing better relationships that should result in benefits for our Region and ultimately for the Assembly as a whole.

6. This year gives promise of greater financial contribution to the Cantors Institute than in previous years. We are aware of our duties and responsibilities towards the hazzanim of tomorrow. We thus strive to aid them in all possible ways.

In summary let me add that we have now **arrived** as an organized Region. Our core of Hazzanim is strong, and our facilities for expansion are good. Even now there is about a Minyan of Hazzanim awaiting membership clearance. Our group is recognized by the Jewish Community as an able representative of professional Hazzanut.

CHICAGO REGIONAL BRANCH

Hazzan Maurice Goldberg

The past year saw the fulfillment of many hopes and dreams. We no longer have the schisms that plagued us in the past years, such as the old timers versus the new comers, the orthodox versus the non orthodox. We added new members to our region. Men who are a credit to their profession, whose fame has traveled far and beyond the confines of the region. I am referring to Todros Greenberg and to Joshua Lind. In addition we have admitted last year, Sholom Kalib and Joseph Farkas. We have held monthly meetings whenever possible on the third Wednesday of the month.

In addition we are integrated as part and parcel of the Chicago Council of the United Synagogue and our members serve on various committees notably the Youth Commission and the General Council.

A study group under the leadership of T. Greenberg has been meeting once a week. Recitatives and styles as well as individual performances are analyzed, constructive criticisms are offered which have benefited immensely all who wished to avail themselves of the opportunity to work and to improve. A general concert, city wide in scope, and embracing the support of all the synagogues affiliated with United Synagogue in Chicago, is to take place in November of this year.

There were also funds raised by our individual members for the Cantors Institute. These sums were forwarded directly to New York and no analysis is available at the time of submission of this report. I do however, pledge to this assembly that our region will do its part in fulfilling its obligation to the Cantors Institute, and in view of the spirit which now permeates our members I foresee no difficulties.

DETROIT REGIONAL BRANCH

Hazzan Jacob H. Sonenklar

I have the pleasure of submitting the following report from my Region. I regret to say that meetings were held infrequently, primarily because of the fact that we have very few colleagues in Michigan associated with the Cantors Assembly. Our Orthodox colleagues were approached but showed a disinclination to becoming affiliated with us. On the other hand we cooperated with them in certain activities, one of which was a concert held in memory of our late colleague, Cantor Mendel Stawis.

At the present time only three Detroit Cantors are members of the Assembly and one of these three is no longer associated with his Congregation. In the area of fund-raising each Hazzan has been working separately attempting to raise his quota for the Cantors Institute. I might say that here, too, this activity in behalf of the Cantors Institute has proceeded very slowly and to an extent has suffered because of the individual responsibilities of each Hazzan.

I should like to make the following suggestions for the purpose of strengthening the Region and broadening our contribution to the Cantors Institute:

1. I propose that an annual all-day conference be held by the Midwest Cantors located in Illinois, Ohio and Michigan, to be culminated by a concert, the proceeds of which can be used for local projects.

2. I suggest that greater emphasis be placed on the combined activity of the Michigan members of the Cantors Assembly for raising funds for the Cantors Institute to replace the present individual and independent mode of operation.

Finally, Mr. Chairman and colleagues, I look forward to a more active year by our colleagues in this Region as well as for their utilizing their talents to acquaint our congregants with the work and goals of our Assembly.

CONNECTICUT REGIONAL BRANCH

Hazzan Morris Levinson

The year 1955-56 was one of hurricanes, floods and snow storms for the State of Connecticut. The Hazzanim in Connecticut, however, braved the hazards and managed to meet regularly and to arrange six con-

certs for the benefit of the Cantors Institute. The following Hazzanim arranged successful concerts and realized a net total of \$6,172.50: David Leon, Avram Rabinowitz, Melvin Etra, Arthur Koret, Charles Sudock and Eleazar Bernstein. It is worthy of note that a young man by the name of Joseph Cohen, a part time Cantor in the new Beth El Synagogue in West Hartford, solicited the members of his congregation to become sponsors of the Greater Hartford concert and brought in the sum of \$850. Joseph Cohen is not a member of the Assembly nor of the Connecticut Region.

The thanks of the Connecticut Region goes to the ensemble of the New York Region for their whole-hearted cooperation in appearing at the concerts in New Haven, arranged by Hazzan Sudock and in Hartford, arranged by Hazzan Koret. These two concerts alone netted 50% of the entire Connecticut contribution. Thanks also to Hazzan Asher Balaban for his appearance on the program of the New London concert, arranged by Hazzan Bernstein.

This has been the fourth year of concerts throughout the state of Connecticut. This observer wishes to report that attendance at the concerts has dropped off from previous years and that the amount of money raised was also lower this year. This in spite of the fact that the concerts have all been on a very high artistic level.

I would also like to note that although seminars and post-graduate studies were an important part of the discussions of meetings in previous years and that occasionally part of the regular meeting would be devoted to music and liturgy, the past year was marked by a lack even of debate or discussion on the subject.

TRI-STATE REGIONAL BRANCH

Hazzan Mordecai G. Heiser

Our region has continued its activities in the year passed. We have tried to meet with our colleagues in this region as often as possible. With only two exceptions we received the cooperation of our colleagues as far as attending our meetings is concerned. We have at present a membership of eleven (11). There are several prospective members, some of them attending our meetings as guests.

On November 21, a meeting was held in Pittsburgh. At this meeting we bid farewell to the Secretary of our Regional Branch, Hazzan William W. Lipson, Akron, Ohio, who is moving his home to Miami, Florida.

Questions of Nuschaoth, fund-raising, courses for Hazzanim in office were discussed. A luncheon and a social get-together were connected with this meeting.

On March 29, another meeting was held in the Park Synagogue in Cleveland. Matters pertaining to membership, certification, Regional courses, the code dealing with the relationship between Rabbis, Cantors and Congregations and fund-raising were taken up. As far as the code regulating the relationship between Rabbi, Cantor and Congregation is concerned, it was

the consensus of opinion of the members to appeal to this assemblage to find ways and means of bringing this problem to a conclusion.

Some of our members collected funds or are still in the process of collecting and they will announce the total at this convention. Since it was found almost impossible to hold a separate so called private campaign for funds after the Seminary campaign, a suggestion was made to appeal to the convention to have the Seminary give us the permission to participate actively in the Seminary campaign and to allocate a certain percentage for the Cantors Institute. In this case the field directors should be instructed to let us take part in the campaign. We submit this thought for further consideration.

In Pittsburgh as well as in Youngstown and Cleveland it was impossible to hold Concerts of local Hazzanim since they are giving concerts at times during the year for the Synagogue and National Organizations, without charge.

The inauguration of extention courses for Hazzanim in office on a regional level was recommended.

At our meetings we discussed matters of Hazzanuth and exchanged views and ideas.

A meeting planned for January in Youngstown had to be cancelled due to bad road conditions.

We are looking forward to another year of fruitful activity.

We thank Hazzan David J. Puterman for his kind help and cooperation.

CONVENTION COMMITTEE

Hazzan Sol Sadowsky

The Convention Committee trusts that you will enjoy and also derive benefit from the program we have prepared for your pleasure.

We wish to report that we have made every effort to incorporate the recommendations made at the all day planning session to which all of our members were invited.

We also tried to utilize the suggestions that were sent in to us by various members, all of whom we thank for their interest.

I, personally, want to take this opportunity to acknowledge the debt I owe to my very fine committee for their valuable assistance. My thanks to Hazzanim Harry Brockman, Samuel Dubrow, Paul Kavon, and Arnold Schraeter who spared no effort to see that your comfort and enjoyment should be complete.

On behalf of the Committee and myself, a special thanks to our executive vice-president, Hazzan David J. Puterman who, with amiable assistance gave us the benefit of his years of experience in arranging this type of gathering.

To Mrs. Sadie Druckerman, our office secretary, our sincere appreciation for a job well done.

MEMBERSHIP COMMITTEE

Hazzan David Brodsky

As of today we have 219 Members in good standing. I regret to advise that 8 Members have not as yet paid their dues. We have five (5) applications for Membership pending.

Our Committee is presently engaged in devising ways and means to bring into our Assembly all Cantors, who may be eligible for Membership and all those in particular who are serving in Congregations that are affiliated with the United Synagogue of America and whose Rabbis are Members of the Rabbinical Assembly of America.

We are all one large family in the Conservative Movement and no one who is serving within our ranks should be outside our family-fold.

CANTORS INSTITUTE STUDENT PLACEMENT

Mr. Sol Mendelson

I am pleased to submit this report on Student Placement.

During the academic year 1954-56, there were 18 students on the roster. Seven men held, and continue to hold, weekend posts. The remaining 11 students were placed in High Holy Day positions. The latter ranged from Junior Congregations to over-flow services and even the main service in congregations that never had a Hazzan on a full time basis.

In this, the academic year of 1955-66, there are presently 21 students on the roster, 11 are functioning at week-end positions, in congregations which have never had full time Hazzanim. At this time, when this report is being prepared, negotiations are going on to secure week-end posts for the remaining students, who are qualified to fulfill such an assignment. Therefore, it is safe to say that there will be a maximum of 6 students applying for High Holy Day positions. It is gratifying to note that we are being turned to more and more for placement. At this early date, we have many more requests for students, than can be filled.

It is also gratifying to note that our graduates, who while studying at the Cantors Institute, were serving congregations on a part-time basis, have, upon graduation, been advanced to the position of full-time Hazzanim and are now devoting themselves solely to their chosen profession.

We would like to express our sincere appreciation to Rabbi Marvin Wiener, Director of the Canotrs Institute, to Hazzan David Puterman, and to the Placement Committee of the Cantors Assembly for their close liaison and for their continued guidance to the Student Placement Committee, as well as to the student body in general.

RETIREMENT AND AID COMMITTEE

The following communication from Lawrence M. Helfgott, Executive Secretary of the Joint Retirement Board was read:

May 4, 1966.

Hazzan David J. Puterman,
The Cantors Assemblyy of America,
3080 Broadway,
New York 27, New York.

Dear David :

Listed herein are the names of the members of the Cantors Assembly who are presently enrolled in the Retirement and Insurance Plan:

Morris Amsel	Morton Kula
Jacob Barkin	Josef S. Lengyel
Charles B. Bloch	Harold Lerner
Aaron I. Edgar	William W. Lipson
Abraham J. Ezring	Abraham Marton
Harry Freilich	Paul Niederland
Fred S. Gartner	Ben G. Nosowsky
Marcus Gerlich	Morris I. Okun
Maurice Goldberg	Jacob J. Renzer
Irving Gross	Morris Schorr
Charles S. Gudovitz	Gregor Shelkan
Michal Hammerman	Rubin Sherer
Mordecai G. Heiser	Kurt Silbermann
Gabriel Hochberg	Abraham D. Silenesky
Jacob Hohenemser	Moses J. Silverman
Simon Kandler	Jacob H. Sonenklar
Irving Kischel	Carl Urstein
Arthur S. Koret	Henry Wahrman

Death benefits in force on the lives of those enrolled totals more than \$416,000, and based on premiums presently being paid, the monthly annuity payable to the above on attainment of retiremeent age is at an annual rate of more than \$60,000. There have been no deaths of insured Hazzanim since they became eligible for coverage under the Plan in 1948.

Six Hazzanim have been enrolled since my last annual report to you, and I expect that at least four more will come under the Plan before the end of the year.

Cordially yours,
Lawrence M. Helfgott,
Executive Secretary.

COMMITTEE ON CONGREGATIONAL STANDARDS

Hazzan Charles B. Bloch

The Committee on Congregational Standards held a number of meetings prior to and subsequent to the National Biennial Convention of the United Synagogue of America.

Matters involving certain specific congregations were discussed and dealt with. However, the larger task

embarked upon, was the rewriting of the Guide to Congregational Standards, into a "Code." A preliminary draft was prepared and approved by the Committee, dealing solely with "Synagogue Practices." It was then submitted to the United Synagogue Convention which adopted it in principle, and then referred it back to the Committee for elaboration or restatement.

These sections were thereafter further discussed, clarified and approved by the Committee, emerging finally as "The Code of Synagogue Practices," which concerns itself with the "Basis of Authority," "The Sabbath," "Kashruth," "Public Functions," "Fund Raising," "Moral Dignity," and "Relationship With Other Congregations and the General Community." Further study and evaluation of the articles of the "Guide to Congregational Standards" dealing with the relationship of synagogues with their personnel, have been postponed to future agendas.

RA-CA LIAISON COMMITTEE

Hazzan William Belskin Ginsberg

Your committee reports that it has held three meetings to date with the Committee of the Rabbinical Assembly, the purpose being to attempt to arrive at an understanding concerning mutual or controversial problems and to recommend the universal adoption of the suggestions of the Liaison Committee from time to time.

Considerable progress can be reported, and it is the hope of the committee that the adoption of the suggestions will ultimately develop into a code.

Although this procedure will be more protracted, it was considered more practical and feasible than to attempt to formulate a code at this time. Your committee approves and recommends this course of procedure.

* * * * *

TUESDAY, MAY 22nd

NINTH ANNUAL MEETING OF THE CANTORS ASSEMBLY OF AMERICA

MORNING SESSION

Hazzan Charles Sodock

President, The Cantors Assembly, Presiding

The meeting was called to order by the President at 10:15 Hazzan Charles Gudovitz gave the invocation:

Oh Merciful God, Lord of Compassion

We invoke Thy blessing upon this gathering
of the Cantors Assembly

We pray Thee, Oh Lord, to be gracious

Unto Thy People Israel, and unto this gathering,
the messengers of Israel.

We stand in awe, frightened in Thy Presence,
Who art enthroned and receiving the Prayers
of Israel

Oh help us to open the hearts of our Congregants
to receive our meditations and prayers, to better
understand our aims and aspirations, in our
efforts to inspire the worshipper, that service unto
Thee should come from the heart and from the
soul.

Help us, Oh Father in Heaven, to reach the innermost
feelings of our congregants through our cherished
traditional heritage-our cantorial chant-the re-
ligious musical expression of our People.

We Pray-Oh Lord that our efforts will help to ease
the tension of strife and will enable man to better
understand his neighbor so that he may find com-
fort in Thy word and in Thy faith. Amen.

The members of the Convention arose and observed
a moment of silence in memory of five members of
the Assembly who have passed away: Hazzanim Ber-
nard Alt, William H. Caeser, Louis Lazarin, Gershon
H. Margolis, Jacob Schwartz and Mendel Stawis.

"LETS TALK IT OVER"

General discussion of Committee Reports and Good
and Welfare of the Assembly.

*A time limit of 5 minutes was placed by the
chairman with regard to presentation of each
of the problems, the remainder of the time
to be used for discussion.*

Hazzan Schwimmer questioned whether our retire-
ment plan was best for the members of the Cantors
Assembly. Hazzan Hammerman suggested that Mr.
Helfgott would discuss this problem at a later session.

Hazzan Neiderland inquired regarding what the Ex-
ecutive Council had decided in regard to Certification
since the discussions of last year's convention. Haz-
zan Rosenbaum noted that the convention of 1955
voted to reconsider the question of Certificates and
Certification. The individual areas were requested to
submit ideas concerning this matter and subsequently
to submit these ideas to the Executive Council prior
to presentation to the 1956 convention. However only
three regions submitted recommendations which the
Executive Council collated into a recommendation
which will be presented to the Assembly. At the joint
Executive and National Council meeting yesterday
(Monday, May 21) alternatives were also drawn up
which will also be presented to the Convention. Basi-
cally, the certificate must be issued by the Cantors
Assembly alone.

A question was asked regarding the fact that the
certificate as it now stands has small worth and whether
it is at all worthwhile. It was also suggested that
it be done in Hebrew.

Hazzan Hammerman reminded the meeting of the
fact that the certificate would only be available to

those who fulfill the requirements as determined at last year's convention. He suggested that this in itself would predetermine the worthwhileness of the certificate.

Hazzan Shelkan suggested that the Assembly should hold off with the certification issue until real official recognition would be made available.

Hazzan Katzman commented that trends within the Jewish community as a whole are that all those connected with the synagogue have some sort of official recognition and the Hazzan should have the same opportunity.

Hazzan Segal commented that the Cantors Assembly was formed with the idea of creating order out of chaos and that the certificate should state something to the effect that after investigation such and such a man was found to be a qualified *sheliah tzibbur* fulfilling the requirements of his office. The certificate could become an acknowledgment rather than a certification of honorable, devoted work which should not go unrecognized.

Hazzan Hammerman inquired as to whether the Jewish Theological Seminary would back the certificate. Hazzan Rosenbaum submitted that it would and could not. Hazzan Cysner made the same inquiry but with regard to the Department of Music. Hazzan Katzman submitted that acceptance into the Cantors Assembly is in itself proof of eligibility for certificate as opposed to the requirements determined at the 1955 Convention.

Hazzan Segal made the motion that a committee be appointed to draw up a Certificate having the sense of this meeting in mind and implement the decision of record so that the Certificate can be distributed and be worded in Hebrew and English. (Passed)

Hazzan Meisel moved that the Certificate be a permanent one and that only the Assembly be empowered to withdraw the Certificate if necessary. (Passed)

Hazzan Hammerman brought up the question of the application that is given to congregations interested in hiring Hazzanim through the Placement Committee of the Assembly. He suggested that the card be blank and not contain some unwanted suggestions regarding additional duties of the Hazzan. He also sug-

gested that the Congregation be allowed to discuss these matters at the time of the interview. Hazzan Rosenbaum noted that there are Hazzanim who have certain capabilities that others may not have and that Congregations have particular needs but that the card should be blank with the exception of those questions which are necessary and not include those items which would be classified as "additional duties."

Hazzan Hammerman made the motion that a revised questionnaire be developed in accordance with discussion just concluded, i.e. that the "additional duties" of the Hazzan not be included. (Seconded). Hazzan Bloch suggested that at the discussions with local committee of the interested Synagogues the leading

questions regarding additional duties be omitted. Chairman Sudock suggested that the regional groups submit sample questionnaires so that a finished product can be submitted at the 1957 Convention. Hazzan Hammerman suggested that the motion be voted on at that time. (Motion Passed). Hazzan Bloch suggested a further resolution that even at the informal discussion no leading questions be asked. All the requisites should be based on the needs of the individual Congregation. (Passed)

Hazzan Salkov asked what the Convention thought about the question of the trend in larger congregations making it more and more the practice to hire Hazzanim with the double function of Hazzan-teacher. He remarked that it is understandable in small, growing congregations where the Hazzan helps build the congregation by assisting in teaching and other duties. However, in larger congregations should not the case be that the Hazzan only have those duties directly related to music? Aren't we encouraging this idea when the United Synagogue Commission on Jewish Education suggests that Congregations send their Hazzanim for courses in Hebrew and Pedagogy?

Hazzan Wohlberg submitted that since all congregations have local needs and requirements and that Hazzanim differ in strengths and weaknesses we would be hampering rather than assisting if we put any limitation on the Hazzanim with regard to their duties.

Hazzan Martin suggested that the Cantors Assembly assume responsibility towards the attitude to the Hazzan's service. If the Hazzan is capable in the field of teaching the Assembly should see to it that the Hazzan gets additional compensation.

Hazzan Schraeter stated that the Placement Committee does not look favorably upon the dual responsibility type posts. They feel that the Hazzan should have only the musical responsibility. He maintained that only the smaller congregations require the Hazzan take up the dual role.

Hazzan Barkin said that this is due to the teacher shortage today but at this time, however, with emergence of other shortages in other fields related to synagogue work this would mean that the Hazzan might be required to assist in those other fields *ad infinitum*. We must remember that the Hazzan's work is musical in scope and he should assist in those related musical fields. However we shouldn't stereotype the Hazzan as a teacher and force it upon him.

Hazzan Wohlberg moved that we take no decision with regard to limiting the activities of the Hazzan at this time. (Passed)

Hazzan Bloch suggested that we also include in our memorial Mr. Sam Jacobs of San Antonio, Texas who passed away just prior to the Convention. He was the first one to endow a scholarship to the Cantors Institute. He spent his life as a devoted lover of music and Jewish and synagogue music in particular.

Hazzan Meisel suggested that the trouble basically with the Cantors Institute campaign was that it is

not officially promoted by the Seminary. He suggested that the Seminary be urged to send letters to all affiliated congregations of the United Synagogue urging them to assist and give support to the campaign. He also mentioned that the brochure as prepared by the Seminary does not cover the scope of the Cantors Institute sufficiently. He further suggested that the Seminary should show real interest.

Hazzan Rosenbaum indicated that we must realize that in age we are a very young Assembly. Also the Seminary is not insensitive to our problems. They are prepared to offer the assistance of the campaign office. We should offer our problems openly to enable them to come to some solution.

A suggestion was made that the local Hazzan should be called to the fund raising meeting with the Rabbi.

Hazzan Koret moved that we urgently demand that the campaign for the Cantors Institute become an official and integral part of the campaign of the United Synagogue and the Seminary and that the Cantors Assembly become an official part of the fund raising committee.

A question was asked as to whether the leadership of the Cantors Assembly would back up this resolution. The answer was an unequivocal yes.

Hazzan Koret pointed out that the Seminary in itself has similar problems on a much larger scale and therefor we should temper our own views with that in mind.

Hazzan Meisels moved that the Convention urge and demand that the campaign for the Cantors Institute be officially promoted by the Jewish Theological Seminary of America, the United Synagogue, Rabbinical Assembly. That all affiliated synagogue members of the United Synagogue be requested to support the Cantors Institute campaign as an official campaign and to implement this support in all ways possible. Also that the Hazzan be made an official member of the committee of the Seminary campaign and be asked officially to help and that publicity include pertinent information regarding the Cantors Institute. Also that the campaign for the Cantors Institute be united with the Seminary campaign as soon as possible. (Motion passed)

The meeting was adjourned at 1:05.

AFTERNOON SESSION

**Hazzan Samuel Rosenbaum, Presiding
Vice President, Cantors Assembly of America**

PRESIDENT'S ANNUAL REPORT

Hazzan Charles Sudock

Ladies and Gentlemen:

In this week's portion of the Torah, *B'hadotekha*, we read: **Vay'daber Adonai el Moshe: Kah et hale-**

viim meetokh b'nei Yisrael. Rashi comments : "*Kah et haleviim: Kahem vidvarim.*" Win them with words. Speak to them pleasantly. I can do no better than follow Rashi's advice.

I have before me an assembly of people who have the most valid right to be called Leviim **b'toch b'nei Yisrael** and I shall follow Rashi's advice *kahem bid-varim*. I shall speak to you in a happy vein.

As is customary at our Annual Conferences, each chairman reports in detail on the accomplishments of his committee during the preceeding year. This makes it unnecessary for the president to delve on specifics in his Annual Report.

I shall therefore attempt, in as concise a manner as possible, to give you a bird's-eye view of our present status, and share with you my views as to the direction in which the Cantors Assembly is moving.

In order to appreciate the extent of our favorable status of the present, it is necessary to compare it with that of the past. Those of us who have been in the profession for a decade or so, will remember the past with sadness. We remember the precariousness of our position; the terrible feeling of insecurity.

We lived "from hand to mouth" in a fog of uncertainty. We trembled at the approach of contract renewal time. Synagogue officers and other dignitaries were able to offend and insult us with impunity. We were a constant target for abuse. These are not pleasant memories. Compare those conditions with the present. What a vast change! It is as if the words of our prayers have been realized; for our status has been transposed: from trouble to abundance -from darkness to light-from subjection to redemption.

What were the forces that brought about those changes? There were many. Time does not permit me to speak at length about all of them. I wish, however, to give recognition to one factor that worked to our benefit. That was our joining hands in founding the Cantors Assembly, and through it, becoming an integral part of the Jewish Theological Seminary. This one factor, more than any other, helped bring about the tremendous improvement in the status which we are enjoying to date. By joining hands we have achieved recognition, a measure of security, vastly increased confidence, and each in his own way, a greater measure of happiness.

We are a young organization, but we are growing fast, and the stronger we become the more numerous will be the benefits we will derive-collectively and individually.

But as we grow older, our responsibilities are increasing. In our younger years we depended largely on our parent organization, the J S of A for support. As we become stronger we are able to assume a greater share of the cost of operation. Perhaps the time has come when we should begin to fend for ourselves.

We should also be cognizant of the fact that, while our strength lies in our being united, the Cantors Assembly itself derives its strength from being a unit in so important and sacred an institution as the Jewish Theological Seminary. Consequently, it is entirely in our own interest to expend our efforts in behalf of the JTS, not to mention the obvious fact that it is the duty of every thinking Jewish person to help this sacred institution.

And, hear me, my friends, we derive strength also from the work we are doing for the benefit of the Cantors' Institute. An athlete must exercise. He must expend energy in order to become strong. So do we gain strength from exercising our prestige and position to help the young institution which we helped create. Believe me, friends, a Hazzan would have difficulty finding a better way of enhancing his position in his own Congregation and in his community than by exercising a little energy for the purpose of raising funds for the School. You know, of course, that I speak from experience.

And so, my dear colleagues, our course for the future is clear: It is a three point course. (a) To stand together; (b) strengthen our ties with the JTS; (c) Increase our help to the Cantors Institute.

If we will observe these three points-the problems which confront us, and there are some, will eventually be solved.

And above all-we must ever be mindful of our noble place in the hierarchy of the Synagogue-so that our goals and our actions be in consonance with the Divine spirit. Our Sages have said : *Kol kinaisiah shehi lishem shamayim sofah lehitkayem*. Applying it to our own purpose we find comforting reassurance in these words, for they indicate to us the Eternal Truth : "Every Assembly which is in the name of Heaven-shall endure!"

NOMINATIONS COMMITTEE REPORT

Hazzun David J. Leon

The Nominations Committee presented the following slate of officers for the year 1956-57, which was unanimously elected by acclamation :

President,	Samuel Rosenbaum
Vice President,	Gregor Shelkan
Executive Vice President,	David J. Putterman
Secretary,	David J. Leon
Treasurer,	Moshe Nathanson

In addition to the slate presented by the Nominations Committee for membership on the Executive Council there were also several nominations from the floor.

Before the actual balloting on the Executive Council, a long discussion took place on the Assembly's unwritten, but nevertheless applied policy of restricting mem-

bership on the Executive Council to those members living in or near the New York Metropolitan area, or those willing to serve with the minimum re-imbursement of five dollars per meeting.

Many of the members felt that this policy should be revised to permit larger re-imbursements in order to avail the Council of the contributions which members residing at greater distances from New York City.

After a lengthy discussion concerning the limits of re-imbursement and the ability of the Assembly treasury to afford such expenditures the Convention agreed that the policy of re-imbursement was to be liberalized so as to permit wider participation on the Executive Council to members residing outside the New York City Area.

ELECTED TO THE EXECUTIVE COUNCIL

Harry Brockman	Saul Meisels
David Brodsky	Robert Segal

Hazzan Charles Sudock was elected to the Executive Council as an ex officio member.

The Chairman, Hazzan Rosenbaum, informed the Convention of the decision of the Executive Council to re-locate the Regional Branch set-up of the Assembly. This, he indicated, made election of the members of the National Council somewhat difficult, since such a re-location required a constitutional amendment. The matter was further complicated by the fact that the By-Laws on election of a National Council are rather obscure.

The Convention voted to change the By-Laws as they pertain to the National Council as follows: "The National Council shall consist of two representatives from each Regional Branch ; one to be the Chairman of the Branch, the second to be elected by the Branch as its representative to the National Council".

It was further agreed that when additional Regional Branches were organized in the fall the new Branches were to receive similar representation.

The following members were elected to serve on the incomplete National Council :

Philadelphia :	Yehuda Mandel, Isaac Wall
New England :	David Chasman, Irving Kishel
Connecticut:	Abram Brodacz, Eleazar Bernstein
West Coast:	Nathan Katzman, Jules Blackman
Metropolitan :	Charles Black, Samuel Seidelman
Tri-State :	Mordecai Heiser, Simon Bermanis
Chicago :	Maurice Goldberg, Todros Greenberg
Detroit:	Jacob Sonenklar, Nicholas Fenakel

RESOLUTIONS

The following resolutions were presented and adopted :

I. Israel.

II. Fund Raising for Cantors Institute.

III. Certification:

While no formal Resolution was framed the Convention voted to issue the revised Certificates which had been distributed for discussion to the Regional Branches. It was also voted to issue the Certificate in both Hebrew and English.

The following resolutions were unanimously adopted at an annual meeting and convention of the Cantors Assembly held on May 22, 1956.

I

Current press reports show that the danger of war in the Middle East remains great in spite of the Soviet declaration of April 17, and the efforts of UN Secretary Dag Hammarskjold to obtain a cease-fire.

We also note with growing concern that the shipment of arms to Egypt by the Soviet-bloc countries is continuing while Israel is denied the arms she needs to defend herself and to deter war. The cease-fire agreements obtained by UN Secretary Hammarskjold can be considered as only a temporary truce which is neither effective nor enforceable so long as the conditions continue to exist which brought the Middle East situation to its present critical phase. Meanwhile, Egypt has more time in which to train her men in the operation of Soviet MIG jet fighter planes, Ilyushin jet bombers, Soviet torpedo boats and other weapons from the Communist arsenal.

Not a single day passes without new threats against Israel by Egypt and the other Arab states. The Arab press and radio continue to shout their intention of annihilating Israel.

The Soviet Union now threatens the position of the United States and Great Britain in the Middle East and weakens the security of Israel. Moscow's protestations of peace must be regarded in the full light of the price she is demanding for peace in the Middle East. There is danger that the Soviet declaration will be used as an excuse to hold back from Israel the planes and weapons she must have to make war an unprofitable gamble for the Egyptian aggressors.

The Cantors Assembly, in convention assembled, therefore, deplore the State Department's efforts to approach the Middle East situation by a policy of "impartial friendship" and to treat it as if it were a local dispute between Arabs and Israel rather than a vital front in the Cold War.

We call upon our Government to make its decision now to permit Israel to buy the arms that she needs and has requested for her defense and for the restoration of military balance in the Middle East.

We also urge our Government to strengthen the effort for peace in the Middle East and to implement its announced policy to preserve Israel by offering

mutual security treaties to that country and any Arab state ready to join in the preservation of peace.

II

Whereas, the Cantors Assembly of America has from its inception been in the forefront of the forces creating the Cantors Institute and

Whereas, the Cantors Assembly has indicated its financial support by raising substantial funds annually in behalf of the Cantors Institute and

Whereas, the members of the Cantors Assembly have repeatedly been hindered in their campaigns by a lack of cooperation and in some instances by direct opposition on the part of some of those involved in raising funds for the Seminary, and

Whereas, it is the sincere desire and intention of the Cantors Assembly to continue to support the Cantors Institute,

Be it therefore resolved

That the officers of the Cantors Assembly make strong presentations to the Jewish Theological Seminary of America, the United Synagogue of America, and the Cantors Institute, and request that these organizations use their good offices to accomplish the following ends :

1. That the campaign of the Cantors Assembly on behalf of the Cantors Institute become a fully recognized, and authorized official campaign and be so designated by the aforesaid organizations.

2. That such designation be fully publicized by the United Synagogue of America and the Jewish Theological Seminary among its affiliated congregations.

3. That the rabbis and officers of congregations and the Seminary campaign chairman be urged to implement this designation by cooperating with the cantor in his plans to conduct a successful campaign.

4. That the cantor in each congregation wherever possible, be made a member of the general committee in order to coordinate the two campaigns.

5. It is further the unanimous opinion of the Cantors Assembly that, failing the implementation of the above resolution, its enthusiastic support and energetic efforts in behalf of the Cantors Institute will be seriously discouraged and blighted, and the campaigns of the Cantors Assembly for the Cantors Institute will undoubtedly be so affected as to result in drastically diminished financial returns to the Cantors Institute; and

6. It is the further unanimous request of the Cantors Assembly that the Jewish Theological Seminary and the United Synagogue of America put forth effort in the future to unite the campaign for Cantors Institute with the general campaign of the Seminary.

MESSAGES OF GREETING

Greetings from the Rabbinical Assembly of America
May 4, 1956

Dear Hazzan Sadowsky:

I am very happy to extend to the 9th Annual Conference Convention of the Cantors Assembly of America, the very warm greetings of the Rabbinical Assembly of America.

The rabbis, cantors, educators and synagogue administrators now are organized into their own assemblies in the conservative movement. It is extremely important for the movement as a whole that we effect the maximum in cooperation between these various segments for the elevation of standards and for the well-being of the movement as a whole. A strong conservative movement will mean a strong American Judaism.

I know of the dedication of the Cantors Assembly to the Conservative movement and I am happy to extend to you the friendship and fellowship of the Rabbinical Assembly. God grant that your deliberations may strengthen you in our common service to God and Torah.

With warmest personal regards, I am

Very sincerely yours,

Aaron H. Blumenthal

Greetings from the Jewish Theological Seminary of America

April 27, 1966

Dear Cantor Sadowsky:

It is a great privilege once more to extend the greetings of the Seminary to the Cantors Assembly and the Department of Music of the United Synagogue on the occasion of the Ninth Annual Convention. Having just returned from the Convention of the Rabbinical Assembly at Grossinger's, I can assure the assembled Cantors that they are going to have a very pleasant time in those beautiful surroundings. I also trust that the deliberations will prove very useful to Judaism as a whole and Conservative Judaism in particular. The Cantors Assembly and the Department of Music has already helped greatly in the development of Jewish ritual music in America and is doing much to raise the standards and status of the American Cantorate. I hope it will continue to be successful in these efforts.

With warmest good wishes,

Cordially as ever,

Louis Finkelstein

Greetings from the United Synagogue of America

Hazzan Sol Sadowsky
Cantors Assembly of **America**
3080 Broadway
New York 27, N. Y.

Dear Chazzan Sadowsky:

May we, through you, extend to the 9th Annual Conference of the Cantors Assembly of America and the Department of Music of the United Synagogue of America, every wish that at the conclusion of your Conference, all in attendance shall return to their homes enriched in their knowledge and strengthened and inspired to more perfectly function as Sh'lech-chay Tsee-bur of their congregations.

It is gratifying to observe your progressively firmer integration as a vital body within the Conservative Movement. Your contributions, individually and collectively, to the beautifying of, and making pleasing and lovely, and at times emotionally stirring the religious services at which you officiate, add significantly to the attractiveness of nearly all the services I have been privileged to witness in my visits to many of our congregations around the country.

May you continue to broaden your ranges, deepening your roots as some of you reach for lower notes, and heightening your standards just as some are constantly reaching for the higher notes.

Sincerely yours,
Chas. Rosengarten, *President*

Greetings from the National Women's League

May 15, 1966

Hazzan Sol Sadowsky
The Ninth Annual Conference-Convention,
The Cantors Assembly and Department of Music of
the United Synagogue
Grossinger's
Liberty, New York

Dear Friends:

In sending greetings to your Conference-Convention, we would like to acknowledge with grateful thanks, the assistance National Women's League has received from the Cantors' Assembly and the Department of Music of the United Synagogue in the preparations we are making for our own Convention to be held in November.

Music for our morning prayer services, at which in past Conventions we have had an attendance of about five hundred women-has been prepared with the skillful and willing help of Cantor Putterman and other members of your Assembly. We know that this will have deep meaning for our members and will serve to enrich and beautify Synagogue services.

It is our earnest hope that we may continue to work together in this fine spirit of cooperation in increasing measure over the years to come.

Sincerely,
Mrs. Louis Sussman, *President*

Greetings from the National Federation of Jewish Men's Clubs, Inc.

May 18, 1956

Mr. Sol Sadowsky
Chairman, Convention Committee
c/o Grossingers
Liberty, New York

Dear Hazzan Sadowsky:

In behalf of the National Federation of Jewish Men's Clubs please extend our greetings to the Ninth Annual Conference Convention of The Cantors Assembly of America and Deuartment of Music of The United Synagogue of America to be held at Grossingers commencing May 31st.

From one affiliate to another member of the Jewish Conservative family it is always a pleasure to extend greetings.

May your conference enrich your officers, council and delegates with renewed inspiration, which will add vocal beauty to our Religious services.

Sincerely yours,
Abraham Satovsky, President

Greetings from the Educators Assembly

April 27, 1956

Dear Cantor Sadowsky:

The Educators Assembly of the United Synagogue of America is extremely happy to send greetings and best wishes to the Cantors Assembly of America.

Your organization has been performing a real and genuine job.

May your deliberations at the Ninth Annual Conference Convention be fruitful and may you realize even greater achievements.

Sincerely,
Harry Malin, President

Greetings from the United Synagogue Youth

May 17, 1956

Dear Friends:

It is with a great deal of regret that I am writing this greeting to you, the cantors and members of the Department of Music of The United Synagogue of America, rather than being present personally to say "hello!" However, the chores of school do not even afford me the luxury of a four day vacation.

We, in U.S.Y., have always appreciated and loved the musical culture of our people; and we have always recognized the role of your group, as a senior United **Synagogue group**, in enriching and enhancing our "ruach" for Jewish living.

We hope that through your continued close relationship with us, the wonderful influence you have had on our Jewish living will grow stronger and stronger.

It is with a great deal of sincerity, that I relate to you, on behalf of the many thousands of U.S.Y.ers throughout the United States and Canada, our very best wishes to you for a most successful conference.

With warm regards, I remain for U.S.Y.,

Arthur Pestcoe, President

Hazzan Morris Levinson, a member of the National Council briefly addressed the lay people who were guests of the Convention.

He stressed the point that in reality the term layman is inappropriate when applied to Jewish life. Since Judaism does not consider its spiritual leaders to be of a special privileged class, it should be the duty of the congregation in the pew as well as that of the Rabbi and Hazzan to play an equal part in maintaining the traditions of the synagogue as well as helping to fashion modifications of the tradition.

Greetings were also heard from Rabbi Marvin Wiener, Director of the Cantors Institute.

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WEDNESDAY, MAY 23RD

A Day Devoted to Hazzanic Studies

MORNING SESSION

Hazzan Abraham J. Ezring, Presiding

SUGGESTED MUSIC FOR SPECIAL OCCASIONS

by Hazzan Nathan Katzman

All the Prophets used to open with an admonition and conclude with a word of consolation. While I am not a prophet nor the son of a prophet, yet I take the liberty of first admonishing my colleagues, myself included, and later I will attempt to conclude with some practical advice based on personal experience.

Dear colleagues, we are living in an ever-changing world and we dare not separate ourselves from the general stream of events, lest we be swept aside by the strong current of progress. Events in Jewish life do not wait for the formulation of a concept, and we cannot afford to be left behind. In simple language, it means that modern cantors serving Conservative congregations cannot permit themselves the luxury of playing the role of the *oberkantor* of old, for what was good and proper in hazzanut three or four decades ago, is no longer valid in toto. At the same time, we dare not ignore completely the uninhibited fervor of traditional hazzanut, without which our profession becomes merely a shadow of its former self. Unfortunately, the notion is still current among some of the younger cantors, that the basic requirements for becoming a hazzan are merely a fine, cultured voice and a musical background. Herein lies the

tragedy of our profession. Is this the yichus, that the modern cantor can be an opera star or, that he be able to speak to his congregants in simple, impassioned chants, ever striving to enrich Divine Worship?

There is no longer a doubt that the modernists in our profession exaggerate their case as do the traditionalists in our midst. What is needed, therefore, is less extremism on both sides for he is a wise cantor who possesses the know-how of fusing the two elements successfully. Too often has it erroneously been said that it is easy to be a cantor. Now that is a fallacy which many people have seized upon in their ignorance of the true function of the modern cantor.

What is the true function of the modern, dedicated hazzan? As I see it, he must also, in addition to his pastoral duties, be a minister of sacred music. As such, it behooves him to explore the manifold possibilities afforded the modern cantor for supplementing and enhancing his portion of the worship service. It is on the subject of enhancing the musical part of the service, and especially the late Friday evening service, that I wish to share my ideas with you at this conference.

I would like to cite two incidents which will help me illustrate my point more clearly. About two weeks ago, my Rabbi informed me that the guest speaker for the following Friday would be Ben Eliezer, Deputy Speaker of the Knesset; whereupon I immediately began to formulate plans for a musical program which would complement the motive of the evening. Thus I proceeded to compose an original prayer for the peace and wellbeing of our brethren in Israel and for the opening hymn, we used Shomer Yisrael. In the *Tov L'hodot* spot, we used *Yerusholayim*. The Rabbi announced to the worshippers that the special prayer was an original composition of the Cantor's. You cannot imagine the impact it had on the Congregation as well as on our dignitary of the evening. They were pleased and proud that the Cantor had prepared special music for this occasion.

Also, on another occasion, I was informed of a Sisterhood Friday Evening service, for which I prepared appropriate music: *E shet Hayil* Women in Israel and an excerpt from a Biblical poem.

The data contained in these pages is not to be regarded as bibliographical material. Rather, it is meant to serve as an incentive to colleagues for further exploration of the manifold possibilities and opportunities afforded the modern cantor for supplementing and enhancing his portion of the worship service. It is hoped, therefore, that serious hazzanim will study the contents of these pages and pursue even further the possibilities inherent, not only in the Friday service, but in festival and holiday services as well. Finally, I wish to state briefly the reasons which prompted me to introduce the proposed innovations in my own congregation.

A number of years ago when our synagogue moved to a new site, there, together with the introduction

of organ music, came also many changes in the structure of our worship service which, heretofore, had been strictly orthodox. These changes in the service practically reduced my own participation to the status of a mere soloist. Later, when I had occasion to visit other sister congregations, I realized that this change was taking place in all of the conservative synagogues and I couldn't help but wonder how long it would be before congregations decided that it was foolish to pay a cantor \$7,000 to \$10,000 and in many cases, even more, when they could secure the same services from "singers" for a great deal less.

It was then that I decided that the cantorate meant more to me than the function of a mere precenter and if I were to remain in this profession, I wished to be known as a minister and not as a musical director or prima-donna cantor. As a minister, it behooved me to take on new duties in my congregation and to increase my own participation in the worship service. Thus it was that I began to explore, and later introduce, innovations in our service, I am happy to state, to the satisfaction of my Rabbi, congregants and the community at large. If, by the information submitted here, some of my colleagues shall be motivated to pursue the same course, my efforts shall be amply rewarded.

To simplify matters, I shall refer to various parts of the Liturgy in the prayer book as "spots." For example, all opening prayers shall be designated as *Mah Tovu* spots. Any prayer which can fit into the *Tov L'hodot* spot shall be known as the "*Tov L'hodot* spot."

The following is a standard Beth El Friday evening service, to which supplementary music is added whenever it lends itself to the special occasion.

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LATE FRIDAY EVENING SERVICE

Baaed on the Silverman Sabbath and Festival Prayer Book.

1. Rabbi's Invocation
2. Opening Hymn "S'u Sh'arim" (Cantor and Choir)
3. Responsive Reading
4. *L'kha Dodi*-3 stanzas (Cantor, choir and congregation)
5. *Torat Odonai* (Cantor and Choir or Cantor solo)
6. "Come, 0 Sabbath Day"-Congregational Hymn
7. *Barkhu*
8. Rabbi's Reading
9. *Ahavat Olam* (Cantor and Choir)
10. Uriel Otoh-Torah Cantillation (Cantor)
11. Responsive Reading
12. *Hashkivenu* (Cantor and Choir or just choral selection)
13. *Kaddish*
14. "May the Words" (Cantor or Cantor and Choir or just cantorial solo)
15. Cantor's solo spot
16. *Tsur Mi-Shehlo* (Choir and Congregation) tion)
17. *Shir Hashirim*-Special chant in honor of bride and groom

18. *Kiddush*
19. Cantor's solo or congregational chant led by cantor.
20. Rabbi's sermon
21. *Adon Olam* or any other concluding hymn.

As an opening hymn or Ma Tovu spot, one can use any appropriate psalm such as *S'u Sh'arim*, *Pithu Li Sha-arey Txedek*, or any of the six *Kabalat Shabbat* psalms preceding the *L'kha Dodi* and, of course, any number of Ma Tovu's. Also, such hymns as "God is in His Holy Temple," etc., which can be found in the Silverman Prayer Book. On occasion, we have used one of the six psalms antiphonally involving cantor and congregation.

L'kha Dodi Spot-Each Friday, two or three stanzas of the *L'kha Dodi* can be utilized as a cantorial solo, cantor and choir or antiphonal chant. Some of the stanzas which lend themselves in their translated form may be used as either congregational or even choral or cantorial selections.

Tov L'hodot Spot-Any standard composition available for both *Tov L'hodot* or *Adonai Malakh*. Here, too, neutral psalms may be utilized fitting the occasion; for example, *Torat Adonai Tmimah* (Lewandowsky), *Esa Eynai*, (*Efros*).

Hymn Spot-Any of the Sabbath hymns to be found in the Silverman Prayer Book.

Barkhu Spot---Cantor should strive to bring variety into his part of the service. I, therefore, found it advisable to alternate each Friday with either major or minor *Barkhu*.

Ma-Ariv Aravim Spot--This chapter can be utilized for both choral and cantor solo selections, beginning each time with a different spot in this prayer; for example, one Friday, *Borey Yom Valaylah*; another Friday, *Ma-ariv Aravim*. Still another Friday, begin with *Asher Bid'varo*. The same can be done with *Ahuvat Olam*.

Sh'mah Spot-Any of the three chapters of the *Sh'ma* may be done in either original Torah cantillation style with organ introduction or obligato or as a cantor solo and here, too, one may begin at any given appropriate place in the chapter.

Eme t V'emunah Spot-Can be done as recitative or choral selection or cantor and choir. Here, too, one may begin wherever text permits it.

V'ne-emar Spot-Whenever *Hashkivenu* is not done, this prayer may be utilized with proper organ prelude as a cantorial solo based on traditional *nusah*.

Hashkivenu Spot-Any of the available compositions both for cantor and choir or cantorial recitative, or as antiphonal chant in either the original or English.

V'shamru Spot-Any of the available compositions for cantor or cantor and choir and again, as antiphonal or congregational chants.

Kaddish Spot-Standard cantor and congregational chant.

"May the Words" Spot--"May the Words" may be used for cantorial solo, as choral selection, or as congregational chant.

Cantorial Solo Spot-Here, any of the following may be used: *Vayekhulu*; *Magen Avot*; *Kadshenu*; *Rizey*; *Modim Anahnu*; *Shalom Rav*.

Of course, any one of these may be used also for congregational singing.

Z'mirah Spot-*Shalom Aleikhem* and any other Sabbath *Z'mirot* to be found in the Silverman or any other prayer book.

Kiddush Spot-Either as a cantorial solo or on occasion, to be done by cantor and congregation; for example, Lewandowski *Kiddush*.

Adon Olam Spot-Any appropriate congregation hymn in Hebrew or English or priestly benediction in conjunction with rabbi or following rabbi's benediction.

SPECIAL OCCASIONS

Calling up of bride and groom-When a bride and groom were called to the pulpit for the rabbi's benediction and congratulatory remarks, I preceded with an appropriate love song, either in Hebrew or English, based on either Biblical text or any other love poem in good taste.

Naming of a baby-After rabbi's benediction, etc., I chant a special *Mi Sheberakh*.

Special Sisterhood service-I would list in our Temple Bulletin, the music we were preparing for this special occasion in honor of our Sisterhood: for example, *Eishet Hayil*, Woman in Israel, or any Biblical passages dealing with the valor of women or even appropriate Hebrew poetry.

Men's Club Sabbath-Hiney Mah Tov and any other appropriate material to be found in the Silverman or other prayer book or Biblical source.

Consecration of new students-V'ha-arev-noh, Yisrael V'orayyah and any other Hebrew or English selections dealing with the study of Torah.

Graduation ceremony-Any of the available Torah songs either in Hebrew or English extolling the virtue of acquiring knowledge. If not available, create your own.

Bar or Bat Mitzvah-On the occasion of a boy or girl called upon to read a Biblical excerpt on the Friday preceding the Sabbath of his Bar Mitzvah, you may introduce a special *Mi Sheberakh*.

Installation of officers--Any available appropriate material for such an occasion as may be found in the Silverman Prayer Book, Page 299, as well as other suitable prayers.

Brotherhood Week-Any of the readings or prayers in the Silverman book or other fitting Hebrew or English poems telling of brotherhood.

Thanksgiving Day-On a Friday evening when the Thanksgiving Day theme is featured, one may utilize any of the Silverman Prayer Book supplementary

readings for this occasion and any suitable Hebrew or English poem set to music.

Jewish Book Month--When celebrating Jewish Book Month, one may utilize the following themes at the Friday Evening service :

- "Torah, Our Tree of Life"
- "The Old Prayer Book"
- "Torah, Our Way of Life"
- "Torah, Our Source of Strength"
- "In Praise of Torah"

and other literature which can be adapted to music if standard material is unavailable.

Israel Independence Day-Any Israeli song in good taste, especially with a patriotic theme. Also, *Shomer Israel*, Psalm 126 in Hebrew or English.

S'firah Friday-On Fridays during the counting of the Omer, you may use various parts of the *S'firah* Liturgy, including the *Yhi Ratzon*.

Hanukkah-On Friday when the *Hanukkah* Festival is celebrated, any of the Psalms comprising the *Halel*, also Thanksgiving Psalms or prayers and all available *Hanukkah* hymns.

Purim-Here, too, all the available Thanksgiving hymns are appropriate in Hebrew or in English in addition to the standard *Purim* hymns.

Festival Fridays-Fridays preceding a festival; for example, *Sukkot*, one may use parts of the *Halel* and any available hymns for the particular festival. Friday preceding *Rosh Hodesh* prayers are suitable.

Armistice Day-On Friday, when Armistice Day theme is brought into the service, make use of any of the available material, hymns or songs which fit the occasion.

Tu Bishvat-Any of the Arbor Day hymns and Israeli planting songs may be used.

Jewish Music Month-The celebration of Jewish Music Month at a Friday evening service presents many opportunities for the cantor to include original compositions as well as contemporary works by other colleagues. Based on my personal experience, I found that it is best to include the better works of many liturgical composers rather than featuring one complete service by an individual composer. It is advisable to prepare a program listing the composers together with a short biographical sketch of each. It goes without saying that whenever possible, feature the work of a colleague for who else, if not we, will bring to the attention of the Jewish community, the fact that the cantor and liturgical music are synonymous.

Fridays preceding Special Sabbath's :

1. *Shkalim*-Use any available *piyutim* set to music, of which there is ample.
2. *Shuvah*--Appropriate excerpts from the Prophets or other material dealing with *T'shuvah* (repentance.)
3. *Shabbat Hahodesh*-Any of the *Halel* chapters.

4. *Shirah-You* may do any of the chapters dealing with the Red Sea epic including the chanting of the *Shirah* with Torah trop.

5. *Hagadol*--Parts of the *Haggadah* Liturgy; for example, *Avadim Hayinu*, etc.

6. *Hazon* -- Compositions with the *kinot* theme (lamentation) and any available music fitting the occasion; for example, *L'kha Dodi*.

7. *Ten Commandments*-Use any of the available music; for example, excerpts from the Eisenstein Cantata, or create your own.

Dedication-You may be having a dedication service. Here is your chance to either compose original music for the occasion or use some of the standard compositions available.

Honoring important people-on Friday, when your pulpit is occupied by a prominent religious or Government official, why not compose a special *Mi Sheberakh* for the occasion.

Music complementing the rabbi's sermon-Should the rabbi's sermon be on peace, use one or two psalms or prepare songs with a peace theme. If the rabbi should discuss Israel, use any of the Israeli music.

From the foregoing, you will realize that there are many ways in which a serious *Hazzan* can enhance and broaden the musical repertoire of a standard service, in addition to which, our congregants will no longer be able to ask the age-old question, "What does the cantor do the rest of the week?"

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MUSICAL ACTIVITIES IN THE RELIGIOUS SCHOOL (WORKSHOP)

Conducted by *Hazzan Pinchas Spiro*

It has been said that every period of time can be regarded as a period of transition and that in successive historical periods changes come with greater rapidity. This statement was made in reference to the world of science, but it is also true when applied to the history of *Hazzanuth*.

You may recall an important address at our 4th annual convention by *Hazzan Max Wohlberg*, the President of our Assembly at the time, on: "Hazzanut in Transition." He traced the changes that have taken place in the role of the *Hazzan* since his early beginnings up to the present day. The comparatively recent development of the Conservative movement has been, by far, the most important influence in the complete transition in the role of the *Hazzan*. The Conservative *Hazzan*, developing side by side with the Conservative movement, has had to make the most drastic adjustments to the new conditions. Permit me to quote the words of *Hazzan Wohlberg* : "It is, I believe, a fact beyond dispute that the *Hazzan*, in many cases lacking formal and adequate preparation for the new tasks, accomplished a praiseworthy and noble act of adaptation and resolution."

While in the past the synagogue was, almost exclusively, a place of worship, the Conservative synagogue of today is the center of every other phase of Jewish life as well:-cultural, educational, social and communal. The success of the Conservative synagogue can be judged by the fervent and unceasing hum of activities in and around it every day of the year:-children in the classrooms, assemblies, choral groups, dramatic groups, club meetings, social affairs, Men's clubs, Sisterhoods, and ever so many more fields of participation for the community to live Jewishly.

We are proud of the integral and inseparable part the Hazzan has in this new picture. Aside from his duties as *Sh'liach Tzibur*, you may find the Hazzan leading an enthusiastic group of children in song; you may find him training children and adult choral groups; you may find him advising and assisting a club in its holiday presentation. In short, you may find him wherever a musical activity takes place. He is the all-embracing musical personality of his congregation, charged with the sacred duty of preserving our musical heritage and imparting a genuine love for it to young and old; charged with the creative task of imparting a joyful Judaism wherever his sphere of influence exists.

Our Workshop today will concern itself primarily with the musical activities of the Hazzan in relation to the youth of the synagogue.

The outline of the Workshop is as follows:

- I. Music in the Classroom.
- II. Bar-Mitzvah, Torah Readers.
- III. Youth Choral Groups.
- IV. Children's Services.

"Tafasta m'rubah, lo tafasta." The scope of today's Workshop is enormous and our time is limited. It would be impossible to cover thoroughly, today, even one phase of our Workshop, let alone to give all the activities listed the complete treatment they deserve. I shall be satisfied if today's discussion will create enough interest among our members to warrant further detailed studies of each of the activities involved at future conventions, or if our Regional Branches will, as a result of today's discussion, set up similar Workshops as part of their regular programs.

In order to utilize, to the best advantage, the limited time available to us today, we shall concentrate on the practical highlights of the activities mentioned.

However, before we start with the discussion of these activities, we should consider first a few of the special problems that are unique to the Hazzan who is also engaged in education work.

Historically, and psychologically, the field of Hazzanuth and pedagogy are totally unrelated. Up to now our extensive preparation for the Hazzanate did not include any reference to teaching methods, techniques, or materials. Those among us who have gone through a Teacher's College have done so not as a part of our training for the Hazzanate but aside from

it. We all recognize that the ability to teach is not an inherent trait, any more than does the ability to sing require merely a fine voice without development. Teaching is a highly skilled art that should not be taken for granted or regarded lightly.

The Hazzan, as a teacher, must make allowance for many unpredictable and unavoidable absences that may upset an organized school program. His duties at funerals, for example, may cause the Hazzan to be absent from school several times in one week. There are also periods, such as the High Holiday season, when a Hazzan should do no teaching at all.

The most important function of the Hazzan is still, and will always be, that of *Sh'liach Txibur* and he owes it to his congregation as well as to himself carefully to guard his voice and his health. He must see to it that he performs his duties when he is at his best and he must avoid any danger that will prevent him from doing so. Excessive teaching can be very harmful to the voice since there is no such thing as "taking it easy" while teaching. This is a job that knows no half measures.

These are some considerations that may be a hindrance in the role of the Hazzan as a teacher. On the other hand there are many other factors that are in his favor:

Unlike the regular music teacher, the Hazzan is prepared to deal with the voice as a performing mechanism. He has a thorough knowledge of breath control, tone production and correct diction. The chances are that he will know how to handle boy's voices so that their natural beauty will be preserved and extended and that he will bring them through the voice-change period unimpaired.

Unlike the regular teacher, who as a rule is engaged in the morning in another job, the Hazzan's exclusive affiliation and loyalty is to one synagogue. He can budget his time so that he can come to his classes well prepared, with complete absorption, and fresh. His subject matter is one that most children find interesting and a lot of fun. Indeed, the Hazzan can easily become the refreshing and rejuvenating spirit in the school.

Finally, the respect that the children have for the office of Hazzan, can serve in his favor in his contact with them. If the Hazzan does not abuse the privileges of his office, he will find that most children feel honored and flattered to come in contact with him and that they appreciate no end any personal relations with him. The Hazzan has thus a powerful and direct influence on the children of his congregation. This important influence upon the youth of today might well become a deciding factor in the shape of the synagogue in years to come.

We must ever recognize the importance of our role in this light and guide our activities accordingly.

Now that we have touched upon the initial problems of the Hazzan as an educator, we can proceed to the details of our outlined Workshop.

I. MUSIC IN THE CLASSROOM:

"Sof ma-aseh b' mach-shava t'chilah." A carefully thought out plan is the prime requisite to a successful musical program.

What is our objective?

We strive, in a set course of study, to acquaint each child with a balanced repertoire of songs that will enable him to take part in the synagogue services, that will enhance and give meaning to his holiday celebrations, that will help to identify himself with Israel and its struggle, that will enrich his life with the musical treasures of our people, and generally develop in him patterns that will serve him in maintaining him a sense of happy well-being as a Jew.

In order to achieve these objectives we proceed to include in our musical curriculum the following:

- a. Liturgical music.
- b. Holiday songs.
- c. Israeli songs.
- d. Folk songs.

With a minimum of half an hour a week of music instruction (excluding assemblies) it is possible to teach between 30 to 40 songs in a lo-month school year. It is quite possible to teach in the course of 6 years as many as 240 songs!

The grading of the songs into three groups (Elementary, Intermediate and Advanced) is done on the basis of their musical complexity and their Hebrew content. A useful list of 100 songs with less than 5-10 Hebrew words may be found in Erwin Jospe's article, (in "The Jewish Teacher" Vol. X No. 2), which is included in the reference list. Hebrew songs that are usually classified as Intermediate and Advanced can sometimes be taught even to Elementary groups when presented with a good English text. A list of 75 such songs may be found in the same source. Another such source is "The Gateway to Jewish Song" by Judith Eisenstein. I should like to warn that an excessive use of such songs may well become a pitfall. It may make the teaching of songs in Hebrew much more difficult.

There are two available 6-year song curriculums by Harry Coopersmith and both can be quite useful in the grading of the songs. The first utilizes many song collections while the second utilizes only one song collection. "The Songs We Sing."

The preparation of the music program should, of course, be done in close cooperation with the Educational Director and/or Rabbi. Its success will depend a great deal on how well-integrated the program will become in the general school curriculum.

The musical program should be mimeographed and given to all teachers in the school to be used as part of their daily classroom work. A cooperative teaching staff is an absolute must for the success of the music program. A highly recommended procedure would be periodic get-togethers with the teachers for the pur-

pose of previewing the songs and for establishing and coordinating the motivations.

The success of the music session is judged by the enjoyment it provides. Its greatest foe is a struggle with its text. The music teacher cannot afford to turn the music session into a Hebrew reading class. The Hebrew teacher, on the other hand, can make excellent use of the song material to enliven the tedious task of mechanical reading by giving it interest and purpose.

No collection has yet been published to include all the favorite songs of all of us, and our favorite songs are invariably those we teach most effectively. Included in the reference list are some of the good collections available and there are many more, to be sure. The most recent song collection to be published, and one of the finest yet, is "Songs of Childhood" by Eisenstein and Prensky. However, it is aimed primarily at younger children.

The first three collections on the list (Coopersmith, Nathanson and Goldfarb) have the advantage of a Companion volume containing the text only. Except for special occasions, when I distribute song sheets, I like to see a solid book in the hands of each child. Such a book can be used in the classroom and can be taken home by the child to share with his family or his club members.

The song collection which I personally prefer, is "The Songs We Sing" by Coopersmith. Its Companion volume is in use in my school. This is, is my opinion, the most comprehensive and best organized collection available. It does have one unfortunate fault and that is an unfunctional and often too sophisticated accompaniment, that is more of a hindrance than a help in the process of teaching, but this problem can be overcome by a competent accompanist. As to teaching favorite songs that are not included in this collection, I have solved this problem by mimeographing them on small sheets and by having the children, with the cooperation of the teachers, paste them in the back of the Companion volume, as a class project.

We are now clear on our objectives. We have selected the songs, we have prepared a balanced and graded music program, we have set up a schedule, we have placed a song book in the hands of each child. All we have to do now is *teach*.

The music session is commonly divided as follows:

1. Warm up. (Review of a short and lively familiar song)
2. New song.
3. Drill with the song recently acquired.
4. Review of familiar songs (balancing slow songs with gay ones.)

The teaching of the new song will start with a brief motivation. (A good rule to follow is not to talk too much).

The first hearing of the song and a good impression of it can be, by itself, the best inducement for learning it.

After the teacher has sung the whole song through, the most common way to proceed is to divide the song into small phrases within the children's memory-span and to teach it to them by rote.

Even with this simple method, the teacher can be very imaginative and improvise many approaches to enliven and add a new element of surprise on each presentation. Competition between boys and girls and between classes and sections are usually sure-fire means to create interest. Just be careful not to overdo it. Spirited songs ("Matai yavo hamashi-ach", "Hiney ma tov"), which are always favorites with children, lend themselves to hand clapping, foot stamping, finger snapping and body swaying. Music is not just sound. It is also movement, feeling and imagination. The good teacher will utilize and employ, besides the ear, as many other senses as possible.

A good teacher should never lose sight of the interest-span of the children.

While coming carefully prepared for his lesson, the teacher should be ready to change his plans and on the spur of the moment invent new means and tricks to suit unpredictable circumstances. A stale routine can be the teacher's worst enemy.

It is well to remember that we must not always expect the children to learn thoroughly an entire song and that often a mere acquaintance with it is sufficient.

When a music session fails to satisfy, it is very important to find out immediately the causes and to eliminate them for the future. It might be the fault of the song, it might be the fault of the method or that of physical conditions. It is rarely with the children.

Teaching by rote is by no means the only method. The following are types of songs that are most effectively taught with other methods:

1. ECHO SONGS
2. ROUNDS
3. QUESTION AND ANSWER SONGS
4. CUMULATIVE SONGS
5. TRICK SONGS
6. SONGS WITH A HUMOROUS TWIST

II. BAR MITZVAH INSTRUCTION.

The only comprehensive study of Bar-Mitzvah instruction that I have been able to find is Hazzan Max Wohlberg's article in *The Synagogue School*. It is a very valuable contribution. Since this particular issue is out of print, I want to urge our Assembly to reprint it and make it available to our membership through *The Cantor's Voice*.

In most synagogues it is customary for the Bar-Mitzvah to chant the Torah blessings and the Haftarah and its blessings. In some synagogues the boy will also read the Maftir portion and chant parts of the Sabbath services of that weekend.

In addition to preparing him for these tasks, the Bar-Mitzvah instruction will usually include the rituals of *Talis* and *T'filin*, *Birkat Hamazon* and *Kiddush*.

In my congregation the Bar-Mitzvah course is held in two semesters, beginning in September and in February. The candidate for Bar-Mitzvah will join the semester that is closest to his 12th birthday. At that time he also joins the T'filin Club. Each child comes to class once a week, for a period of 45 minutes on the day he normally does not come to school. (Ours is a 2-day a week school, in addition to Sunday school attendance.) Aside from the rituals and blessings, the Bar-Mitzvah class will concentrate on learning the Cantillations and the skill of their application to any given Haftorah. The text book we use is "The Complete Bar-Mitzvah Book", containing all Haftorohs of the year. Each child also has a copy of the "Hamaf-tir" containing his particular Haftoroh. In addition, I have prepared for my classes a mimeographed course containing the Cantillations, a series of exercises, music notes and some basic rules to remember. In his article, Hazzan Wohlberg outlines a detailed and complete method for the teaching of the Trop. My experience has been that most 12-year-old boys easily understand the simple explanation that each Trop represents a little melody (or sequence of notes) and when it occurs in a word in the Haftoroh, that word is chanted to the same melody. Little elaboration is necessary.

After the children have learned the Trop in a certain order, the exercises are then introduced to enable them to isolate each Trop and to chant it properly in connection with any of its possible combinations. The application of the Trop to the text is first started with the blessings before the Haftoroh, which the children already know by this time. Chanting each phrase with Trop only first, then with melody only, and finally with the words, establishes a pattern for them on how to start learning the Haftoroh.

Each child is then asked to prepare, at home, a few sentences from his own Haftoroh and at each session some of these sentences are worked out. The most important rule, I believe, is to let the children themselves iron out the difficulties and discover the rules by themselves.

During the course of the semester, I set aside a period for consultations, and for helping children with individual difficulties. I also make it a point to listen to children who are anxious to show off their progress. After the completion of each semester, each child is given individual instruction. Provision is made to accommodate slower children who need more attention.

I do believe that the tendency to eliminate private instruction of B'ney-Mitzvah is not a step in the right

direction. We must be aware that the child regards his Bar-Mitzvah as one of the greatest events in his life and it has a great emotional impact on him. His dependence on his instructor is almost parental in nature, and the feeling of partnership that is created between the two can have great consequences. I know for a fact that in many cases the right word of encouragement on my part to the child has meant the difference between quitting school entirely and continuing on to further accomplishments.

Regarding the use of recordings:

It is a fact that the use of recordings for instruction purposes is becoming more and more widespread. Almost every Hazzan owns a recording machine. Some use it for Haftorohs, some use it for their Jr. Hazzanim groups, and others for Jr. Readers of Torah and M'gilot. The use of recordings is particularly common in large congregations where five or six B'nei Mitzvah usually share the pulpit on the same Sabbath. It seems that instead of combating the evils of mass production in Jewish education by utilizing the Bar-Mitzvah preparation as a means of giving each child some individual, personalized attention, we add to the artificiality of it by serving our youth "canned food" from recordings.

I am not unaware that recordings can serve a very useful purpose, especially when we take in consideration the limited time the children are available to us and the constant increase of activities we encourage them to take part in. I know too, that in some rare instances the "crutch" of recordings is necessary to help the child. Please note that I said "in rare instances." My real objection is to Haftoroh recordings, and for the following reasons: They prevent us from fulfilling our established goal of teaching the child the skill of applying the Cantillations to any given Haftoroh. Also, they are contributing factors to the conversion of the Hebrew School into a Bar-Mitzvah factory*

I should like to close this chapter by calling your attention to the alarming practice in many congregations of deliberately changing the Cantillation tunes. While other faiths have preserved the best in their musical liturgy, almost intact, over the course of centuries (witness the Catholic Church and the preservation of the Gregorian Chant almost in its original form), many of our responsible congregations take it upon themselves to tamper with and "improve" the oldest and most authentic remnants of our musical legacy.

I want to re-emphasize the suggestion by Hazzan Wohlberg that the United Synagogue Commission and the Cantors Assembly of America call a conference of recognized Jewish musicians and musicologists for the purpose of recommending a unified version of the Trop for American Jewry.

II. JUNIOR TORAH READERS:

The innovation of assigning the Torah reading in the synagogue service to a special group of outstand-

ing students in the school has been a great revitalizing factor in our Sabbath Services. The Torah reading period is no longer the time for idle chat but a vital part of the service, holding the attention of the congregation with elements of drama and suspense. More important, the development of Torah reading groups has served as an encouragement and incentive for talented youngsters in their quest and aspiration to put their abilities into practice. It is a most fertile training ground for future leaders and it has helped to draw the younger element into the synagogue.

The training of boys to read the Torah is similar in principle to that of Haftoroh. The task is much easier because, unlike Bar-Mitzvah, it involves only a select group of the most capable.

Upon qualifying, each boy must first read the Torah a few times in the Jr. Congregation and only upon completing his assignments successfully is he allowed to read in the main congregation.

Once the initial Torah reading group is firmly established, it is a going concern and only one short course a year is necessary in order to replace older boys that have left.

Recruiting is done from among best B'nei Mitzvah and a few exceptional boys of pre-Bar-Mitzvah age.

A word of caution should be said concerning the teaching of the Torah and Haftoroh cantillations at the same time. Their similarity might cause confusion.

I have found that the establishment of the chanting of "V'a h a v t d ' a n d "Vayomer Adonay el Moshe" with the proper cantillation unes at every service in our synagogue has helped a great deal in the initiation of many children in the skill of Torah reading.

III. CHILDREN'S CHOIRS:

When we speak of Junior Choirs we refer to unchanged children's voices singing mostly in 2-part harmony. The functions of such choirs are to perform at assemblies, holiday presentations, children's services and at an occasional service in the main synagogue. Above all the real purpose of such a group should be to provide a joyous activity to its participants.

In my Junior Choir, although very few of the children actually read music, I have always given the music to every child. The music, aside from helping even non-readers to learn their part by following the curve of the musical line, also serves to give the children the feeling of being a select "professional" group. Their natural desire to be regarded as such can be put to good use by demanding adherence to proper shading and dynamics.

The main distinction of the Jr. Choir is the singing of music in harmony. The easiest way to indoctrinate children in part singing is through Rounds which can be introduced as part of the general music curriculum of the school. The pleasant sensation that accompanies the making of harmony this way will stimulate many

children to long for an opportunity to join a choral group, the more eager they will be to join it.

In the training of the Jr. Choir, the biggest problem is teaching the two sections their respective parts at the same time. While we normally follow the same procedure as we would when teaching a song by rote, we have here a situation similar to that of a two-ring circus. Our attention has to be constantly focused on both sections and both have to be kept constantly on the go. Since the melodic line is easier to learn, we usually start with the counter part. The use of the piano is very helpful.

Any one who plans to organize a Junior Choir will find the booklets by Judith Eisenstein and Harry Coopersmith (items 1, 2, 3) extremely valuable and informative. They contain detailed suggestions on the planning, organization, promotion and the training of such groups.

Among the musical resources, which are still very limited, I have found the Choral Books by Coopersmith and the Hebrew Rounds by Shalom Altman to be very useful. Any one planning a service for the Jr. Choir will find it necessary to supplement the available material with his own two-part arrangements.

The standards of the Jr. Choir musical repertoire will have to grow with the choir. In the beginning the arrangements have to be simple. A sensible use of parallel 3rds and 6ths can be very effective. Later, a good fluent counterpoint will be so much more satisfying. A good rule to follow, when arranging music for children (and for amateur groups, in general), is to make sure that the counter-part is melodious and interesting in itself and not just a meaningless sequence of notes. It is advisable to give occasionally the melodic line to the alto section. Aside from lending itself to striking musical effects, this device helps to add to the interest of the choir. The proper balance between melody and counter-melody should be stressed at all times, and notated in the music.

I think it might serve a useful purpose to relate to you the case history of the development in my synagogue of a teen-age Choral Group which, I believe, is quite unique.

I have always been concerned with the promotion and encouragement of greater congregational participation in the Sabbath Services since our professional choir did not take part in them. Noticing that quite a number of teen-age boys and girls attend the services, I spoke to them and suggested that they sit together in the first few rows in front of me. I explained that I would like to delegate to them the responsibility of leading the congregation in song. I further explained that I was anxious to introduce, through them, additional congregational selections, and I suggested that for that purpose we ought to meet once a week for a brief rehearsal. The reaction was favorable and the following few Sabbath services gave the children a great deal of satisfaction. I then asked

the children if they would, in addition to singing congregational melodies, also assist me in my chanting by humming chords at pre-arranged signals. A few short experiments created a great deal of excitement among the youngsters. Within two months six new selections were added, and the group grew in size and stature. Officers were elected and the membership, that now numbered over 40 children, was made select. The next step was to divide the group into two sections and to provide for music folders with 2 and 3-part arrangements of some of the congregational melodies. Even before that I had encouraged attempts by individual members of the group to "harmonize" spontaneously. It was not the finest harmony, to be sure, but what it lacked in refinement, it made up in enthusiasm. Placing a music folder in their hands and restricting them to the discipline of a written arrangement really clinched the group and the Youth Chorale was born. The next step was to arrange some of the synagogue choir's compositions in a simplified form for the use of the Youth Chorale. You have never seen or heard a more excited group than when they sang for the first time the *Musaf K'dushuh* in a 3-part arrangement!

The Chorale's plans for the next season include participation in the auditorium High Holiday services, for which they have already started rehearsing. In recognition of their services, our congregation has just awarded them with special pins and uniform caps and Talesim.

I have often been told that developing this group has been my greatest contribution to my congregation. The way I feel is that I am the one who has benefited from this experience, since it enriched my life immeasurably.

IV. CHILDREN'S SERVICES:

The purpose of organizing separate services for children is to afford them an opportunity to get acquainted with the prayers, chants and rituals of the adult services in a manner and in circumstances that will suit their age level.

The following children's services are a common practice in many congregational schools :

1. Junior Congregation (for Sabbath and Holidays).
2. Mincha and Maariv services (as last part of school session).
3. High Holiday Junior Services.
4. Talis and Tfilin Clubs (on Sunday mornings for boys 12 years old and up).
5. Special services (Purim, Hanukkah, etc.).

As Hazzanim, we have more of a personal stake in the proper functioning of these services than in any other activity in the synagogue, since the results of these services will have a direct bearing on the quality of our future congregants. However, due to schedule conflicts, we are rarely able to participate in them. It

is therefore doubly important for us to take an **active** part in their planning and preparation.

Since the ultimate goal is to prepare the children for their adult Jewish life, the underlying rule for all the children's services should be strict adherence, in form and content, to the adult services. Simplifications and abbreviations? By all means ... but changes in ritual or chants should be avoided. Changes will only confuse the child instead of making him feel at home when he becomes of age to attend the senior services.

In Philadelphia, a group of educators and music directors is now planning a musical Junior Congregation prayer book for the Sabbath. I objected to it because the musical material was selected without regard to the chants used in our senior congregations. Since there are hardly two congregations in our city that use the same chants entirely, an alternative to that important project is not in sight. The publication and general acceptance of the future volumes of "Zamru Lo" will, I hope, pave the way for such an undertaking, on a national level.

The most popular and best functioning of all the children's services is the Sabbath morning Junior Congregation. It is the children's day off from school and it is conducted simultaneously with the adult service.

Once the Jr. Congregation is functioning there is no need for formal instruction. The younger children learn all about the service while attending it. Provision should be made, however, for the training of junior Hazzanim to lead in the service. This is best done by dividing the service into sections and by teaching these sections to different groups of children and by a system of promotion from group to group.

Since we want to impress the children with the dignity of the service, all rehearsals and preparations for the service should be done as part of the school program during the week. New congregational chants can also be introduced through the regular music program of the school.

In some synagogues, the Junior Congregation comes in once a month to the main service as a group. While retaining their identity by sitting together, they get incalculable satisfaction from comparing the two services and from realizing their similarity.

An occasional visit by the Hazzan to the Junior Congregation service, during the reading of the Torah in the main synagogue, and his participation in the Junior service will usually create quite a bit of excitement and will be looked forward to with gratifying expectancy.

The least successful of the children's services is usually the High Holiday services. The reasons for the failure of these services are because they occur only once a year and, due to the summer vacation, the children have little opportunity to prepare for them. But I feel that there is also a harmful psychological factor involved in the common practice of displacing the children from their regular place of worship in

order to accommodate the over-flow crowd of 3-day-a-year worshippers. There is need for serious study of this problem and its over-tones if we want to have in the future not a 3-day-a-year congregation but a congregation that regards the High Holiday season as the climax of one year's full participation and the start of another.

And now to a brief discussion of a most worthwhile endeavor : T'filin Clubs. T'filin clubs are held on Sunday mornings and are aimed primarily at boys 12 years old and up. The breakfast that usually follows the Service is a contributing factor to its popularity. It serves as an opportunity to train the children in the habit of saying the **B'rakhot** and **Birkat Hamazon**.

The most disturbing part about the T'filin Clubs services (also the daily Mincha services in the school) is the practice in many congregations of using the Sabbath morning **Nusah**, a practice that may (has **v'shalom**) eliminate the weekday **Nusah!** This is, in my opinion, one of the many examples of the fact that oftentimes expediency is carried out to a harmful extreme in our schools.

In order to combat this regretful practice in a constructive way, I feel there is an urgent need for the publication of a weekday Junior Service with easy and singable chants in their proper modes.

In our capacity as Hazzanim and as directors of the musical activities of our congregations, we bear the responsibility of preserving our musical heritage and of transmitting it, with love and enthusiasm, to our youth. The standards of our synagogue today and tomorrow are a direct result of our efforts. We all realize that as a result of the multiplication of our duties and responsibilities, we are bound to encounter many practical difficulties. In the attempt to solve them each must search his own conscience, and find out whether the path chosen is the easy way or the right way.

"Vha-a-med talmidim harbeh". One of the most serious problems facing our synagogues today is the development of youth leadership. The Hazzan, through his many activities with the youth, is in a position to contribute a great deal to the solution of this problem. Through an organized program of class and assembly section leaders, through the system of promotion from one musical group to another, through the encouragement of qualified B'nei Mitzvah towards higher accomplishments by enrolling them in Torah reading groups and Junior Hazzanim groups and through many other activities, all within the musical scope in the Hazzan's charge, so much can be done in this direction that no synagogue need worry who will be its future leaders, who will raise Judaism to its ancient station.

The preparation of this Workshop is based on my own practical work and because it reflects on my own program of activities, I deem it my duty to correct any misgivings this Workshop might create. I sincerely believe that it would be wrong for any Hazzan to act as though the Music Department, which is in his

charge can exist as a separate entity in the synagogue framework. The fact is that it is only one part of a larger and wider picture for which the Rabbi bears the final responsibility. In my case, I know that the success of my program was due to the fullest harmony, cooperation, mutual understanding and respect that existed between me and my Rabbi. I wish that more Hazzanim, and for that matter more Rabbis, realized how much potential good is lost in the absence of these fundamental relations between the two co-ministers of their congregations.

Permit me to leave this thought with you in closing: The Hazzan, by wisely exercising his fortunate privilege, can in a large measure instill within the hearts of our children such a love of their people and musical heritage, that their hearts will be singing joyously and Jewishly long after the age of youth is past, for indeed:

"A people that lives, sings
A people that sings, lives!"

S E L E C T E D B I O G R A P H Y

I. MUSIC IN THE CLASSROOM

- | | |
|---|------------|
| a. Literature | Publisher* |
| 1. Six Year Song Curriculum for the Hebrew School-H. Coopersmith | JEC |
| 2. Six Year Song Curriculum for Jewish Schools-H. Coopersmith | u s |
| 3. Group Singing-Judith K. Eisenstein
(in Music For Jewish Groups, Chapter I) | JWB |
| 4. Teaching Aids in Jewish Music Education-Harry Coopersmith | JEC |
| 5. 'Towards a music program in the Jewish Religious School"-Erwin Jospe
(in The Jewish Teacher, Vol. X, No. 2) | UHC |
| 6. "Music Education in the Jewish Schools"-Harry Coopersmith
(in Proceedings of the 2nd Annual Convention of the Cantors Assembly) | |
| 7. Packet on Jewish Music Programming-Leah M. Jaffa | JWB |
| b. Books on General Music Education: | |
| 1. The Psychology of School Music Teaching-Mursell & Glen | SB |
| 2. Teaching School Music-A. W. Norton and L. W. Curtis | c c c |
| 3. More than a Pitchpipe-Ennis Davis | CCB |
| 4. Music for the Public School Administrator-P. W. Dykema | TCC |
| c. Basic Song Collections : | |
| 1. The Songs We Sing-Harry Coopersmith | u s |
| 2. Manginot Shireinu-Moshe Nathanson | HPC |
| 3. The Jewish Songster-Israel and Samuel Goldfarb | JS |
| 4. Jewish Song Book-A. Z. Idelsohn
(A. Irma Cohen) | JPS |
| 6. Songs of our People-Samuel Bugatch | FBP |
| 6. Songs of Israel-Seymour Silbermintz | NY |

7. Sefer Shirim Umanginot (in 3 volumes)-
Bronzaft & Sambursky M

8. Bamitzad-Shlomo Kaplan HI

d. *Music for Kindergarten and Lower Grades:*

 1. Songs of Childhood-
Judith Eisenstein and Frieda Prensky US
 2. Gateway to Jewish Song-Judith Eisenstein BH
 3. Songs to Share-Rose B. Goldstein us
 4. Musical Games-T-ah M. Jaffa JWB

e. *Recordings :*

 1. Passover: The Time of Singing BR
 2. Passover : Passover Music Box KR
 3. Sabbath : How to Prepare for a Queen TR
 4. Hanukkah : Let's Play Maccabees RR
 5. Bible : Bible and Festival Songs for School and Home JEC

II. BAR-MITZVAH, BAT-MITZVAH, TORAH READERS

- a. **Literature and Music:**

 1. "Bar Mitzvah Instruction"-Max Wohlberg (in The Synagogue School, Vol. XII, No. 1) US
 2. Methods of Teaching Pupils of Bar-Mitzvah, Bat-Mitzvah Age-Abrraham Segal PC
 3. Bar Mitzvah-Abrraham I. Katsh SPI
 4. Prophetic Portions for Bas-Mitzvah BEC
 5. The Complete Bar-Mitzvah Book-Joseph Marcus HPC
 (With music notes by Moshe Nathanson)
 6. Pentateuch-Haftoroth-Harkavy, Leteris HPC
 (With music notes by Moshe Nathanson)
 7. Hamaf tir SP
 8. Tzlidei Hamikrah-Y'hoshua L. Neeman M
 9. Sefer Limud Hat'amin-Hyman Abramowitz
 10. Bar-Mitzvah Music for the Torah Blessings and Prophets-Paul Discount
 11. Cantillations-Solomon Rosowsky
 (To be published soon)

b. **Recordings:**

 1. The Bar-Mitzvah Record-Isaac I. Wall HZT
 2. Bar-Mitzvah Brachot-Solomon J. Schwartz MR
 3. Bar-Mitzvah Records-Samuel Kriegfeld MR
 - a. Recording of all Haftarot
 - b. Musical Notes for Haftarot
 - c. Musical Exercises for Haftarot

III. CHILDREN'S CHOIRS

Liturgical Music : (for 2-part singing)		HI	-Histadruth Mercaz L'tarbut, Tel-Aviv, Israel
1. Avodath Habonim-Hugo Ch. Adler	T	HZT	-Har Zion Temple, Philadelphia, Pa.
2. Friday Evening Melodies- Israel and Samuel Goldfarb	JS	JEC	-Jewish Education Committee, 1776 Broadway, New York City
3. Evening and Morning Sabbath Service- Walter Davidson (Lewandowsky)	B	JPS	-Jewish Publication Society, 222 N. 15th St., Philadelphia, Pa.
4. Avodas Yisroel-Israel Goldfarb	JS	JS	--Jewish Songster Publishing Committee, 236 Kane Street, Brooklyn, N. Y.
5. The Jewish Hymnal- Henry L. Gideon and Louis Weinstein	B	JWB	-National Jewish Welfare Board, 146 E. 32nd Street, New York City
6. Sabbath Morning Service for 2-part Choir- Isadore Freed	T	KR	-Kinor Records, Inc.
7. Sabbath Service for Congregational Singing- Jacob Weinberg	B	M	-Masada, Tel-Avid, Israel
a. Friday Evening Service for Junior Choir- Harry Coopersmith (To be published soon)		MM	-Metro Music, 64 Second Ave., New York City
c. General Music :		MR	-Menorah Records
1. Six Choral Books of Jewish Music- Harry Coopersmith	JEC	NY	-National Young Zionist Actions Comm. 342 Madison Ave., New York City
2. Hebrew Rounds-Shalom Altman	PC	PC	-Philadelphia Council on Jewish Education, 20 S. 16th St., Phila., Pa.
3. Songs of Israel for Children's Choir- Hyman Reznick	BJC	RR	-Reena Record Corp.
4. Oneg Shabbath-Josef Freudenthal	T	SP	-Shilo Pub.
5. Sefer Shirim Umanginot (Vols. II, III)- Sambursky & B ronzaft	M	SPI	-Shengold Pub. Inc.
		SB	-Silver Burdett, NYC
		T	-Transcontinental Music Corporation, 1671 Broadway, New York City
		TCC	-Teachers College, Columbia University, NYC
		TR	-Tikvah Records
		UHC	-Union of American Hebrew Congregations, 838 5th Ave., New York City
		US	-United Synagogue of America United Synagogue Comm. on Jewish Education 3080 Broadway, New York 27, New York

IV. CHILDREN'S SERVICES

1. "The Junior Congregation Program"-
Elliot S.. Schwart u s
(in The Educators Assembly News, Vol. IV,
No. 1)
 2. "Congregational Singing"-Samuel Rosenbaum
(Proceedings of the 2nd Annual Convention
of The Cantors Assembly)
 3. Hazzanim Groups-Harry Coopersmith JEC
(Teaching Aids in Jewish Music Ed., Chapter IV)
 4. Sabbath Service in Song :
 Friday Evening-Gershon Ephros BH
 Sabbath Morning--Jacob Beimel
 5. Shirey Zimroh-Max Wohlberg B
 6. Avodas Yisroel-Israel Goldfarb JS
 7. Shirat Hakahal-Asher Goldenberg
 8. Cantorial Anthology, Vol. V-Gershon Ephros
(Will be published soon and will contain
 Weekly Service

***KEY TO PUBLISHERS:**

B -Bloch Publishing Co., 31 W. 31st Street,
New York City

BEC -Beth El Congregation, Baltimore, Md.

BH -Behrman House, Inc., 1261 Broadway, NYC

BJC -Board of Jewish Education, 71 E. 11th St.,
Chicago 5, Ill.

BR -Book-Record Co.

c c c -C. C. Crawford, New York City

CCB -C. C. Birchard, New York City

FBP -Farband Book Publishing Association

HPC -Hebrew Publishing Co., 79 Delancey, St.,
New York City

ZAVEL ZILBERTS : HIS LIFE AND MUSIC

by HENRY LEFKOWITCH

It is with deep humility that I attempt to unfold the story of the life, the work, and achievement of Zavel Zilberts, a master musician who dedicated himself entirely to the cause of Jewish music.

If I approach the subject generally rather than specifically, it is because of the limitations of time. I do not attempt to paint a complete biographical, historical, or chronological picture of Zavel Zilberts and his works. This is, rather, a factual sketch, by highlight and extract, of his accomplishments and the background into which he was born, and in which he lived.

I have said that Zilberts dedicated himself to Jewish music. By way of introduction, I would like to offer just a few remarks on the subject of Jewish music, as such.

Many have spoken skeptically on the subject, among them Ernest Bloch. In an interview, when asked about his music, Ernest Bloch said, and I quote:

"To what extent it is Jewish, or to what extent it is Zavel Zilberts, of that I know nothing. The future will decide".

I regret that I cannot see eye to eye with this quotation, for the titles "SHELOMO", "ISRAEL

SYMPHONY", and "BAL SHEM SUITE" can be none other except Jewish themes.

I am sure that many of you are familiar with the "NIGUN" the second part of this suite. * (Vocal illustration).

Jewish music dates back to time immemorial, to the time of "Ox Yoshir Moshe, King David, King Solomon, and others of that period. "Shiro V'zimro" was always part and parcel of Jewish culture. Music occupied a significant place in the life of the ancient Jews or Hebrews. It was an integral part of religious, ritualistic and ceremonial functions, even as it is today. We are familiar, in our liturgy, with the "Oleinu", "Ochilo Loel", "Vehakohaim" from the Avoduh, and the Neilah Kaddish, as just a few examples of music of indisputable Jewish origin.

Yes, JEWISH LIFE WILL PREVAIL FOREVER, SO WILL ITS MUSIC. From the time of Moses to today, each generation has added something to the body of Jewish music. In our time, one of the contributors has been Zavel Zilberts, whose works are living proof of the real existence of Jewish music.

Zilbert was born November 7th, 1881 in Karlin, near Pinsk, Russia. He was one of six sons of his cantor father Baruch Hersh Zilberts. His musical heritage expressed itself early, and at the age of eight he was skilled in solfeggio and assisted in the synagogue choir. When he was twelve he was placed in charge of the choir. Two years later, upon the untimely death of his father, the young Zavel, with the consent of the congregation, took over the cantorial duties. He had a thorough knowledge of the *Shabbat Nushaot*. His young lyric baritone voice was beginning to mature and, with his heredity in Hazzanuth, he felt himself sufficiently capable. A younger brother, Herman, was entrusted with the responsibilities of the choir, and Zavel continued to officiate at the pulpit until the High Holy Days.

Those early years were rich in experience and background. The repertoire of the synagogue was replete with the works of the classical composers such as Sulzer, Naumbourg, Dunajewsky, Gerowitsch and others. But Zilbert's experience, successful though he was the young cantor and choir director, felt the urge to compose at a comparatively early age and, in fact, his choir performed two of his compositions at a Tisha B'av service. Realizing the need for further formal study, at 18 he applied and was accepted at the Warsaw Conservatory of Music. Although he showed an unusual aptitude for composition, he also majored in voice study and training.

By the time Zilberts graduated from the Conservatory, his voice had matured and the way seemed open for a promising career as a vocalist. A trip to Italy for intensive vocal study was contemplated. But Fate stepped in, in the person of Cheikel Yanowsky, and Zilberts' destiny, was to be that of composer and conductor, rather than vocalist.

Zilberts had never lost touch with Jewish music,

*Vocal Illustrations by the Author of the Paper.

which had played so important a part in his youth. In the city of Lodz, which was culturally of great significance, the center of Jewish musical life was the Hazomir Singing Society. Like a bee to honey, Zilberts was drawn into the aura and activities of the Hazomir. He was given the opportunity, one day, to direct the chorus at rehearsal. Cheikel Yanowsky, one of the great patrons of his time, was impressed by the competence and self-assurance of young Zilberts and took him under his wing. Shortly thereafter, the 'discovered' Zilberts was placed in charge, to conduct and direct the Hazomir. Thus began a career of conducting and composition.

The large chorus and symphony orchestra under his direction afforded him the rare opportunity, to perform his own major works, an opportunity of expression which colored all his future outlooks with a haze and a tint of the grandiose, the majestic, the epic.

After several years with the Hazomir, in 1907 Zavel Zilberts was honored with the position as Choir Master of the Central Synagogue in Moscow. It was there that his first publication, "Habait Mishomayim", appeared in 1908. Incidentally, the title page was an innovation in that it bore the photograph of the Moscow Synagogue, although the music had actually been composed three years earlier in commemoration of the "K'doshim" of the Kishinev Pogrom.

His growing reputation was further enhanced as he conducted the large a capella choir. His field of activities was broadened as he formed an amateur choral group which performed many secular works. Besides folk songs, the group's programs included original compositions including some by Yoel Engel, who lived at that time in Moscow. Engel came to know and encourage Zilberts. Later, after Zilberts had come to the United States, they corresponded frequently, until Engel's death in Tel-Aviv in 1927.

Seven years after his stay in Moscow, Zavel Zilberts was persuaded by Cheikel Yanowsky to leave and return to Lodz. This was 1914. He remained at his post as conductor of the Hazomir for six years, through the first World War years and beyond. It seemed strange to relate that the Germans who overran the country permitted his program to include, among other Jewish works, oratorios of the masters in Hebrew translations by his benefactor, Yanowsky. Incidentally, his famous "Havdolah" was written and performed for the first time in 1916.

It was during this second engagement in Lodz that Zilberts met and later married his pupil and soloist of the Hazomir, Amalie. The Zilbertses came to the United States in 1920, and on August 16th of that year, Amalie Zilberts was the featured soloist at the Lewisohn Stadium Concert.

In the United States, Zilberts found his services in demand, for his reputation had leaped across the vast ocean. He acquired a bare working knowledge of English which served him reasonably, although at times his malaprops were a source of merriment to those around him.

For instance, while rehearsing a choir in the Roumainishe Shul in Manhattan's Lower East Side, he said something that amused one of the young choristers. The youngster started to giggle and Zilberts' frown only seemed to provoke the boy into further irrepressible laughter. Zilberts angrily shook his finger while he tried to think of the appropriate English reprimand. Finally, in frustration, he ejaculated, "You, 'Bullvan!" (meaning 'thickhead'). This eruptive exclamation caused the breakup of the rehearsal in further merriment and laughter.

Despite his capabilities, he found it difficult to acclimate himself to the concept of smaller choral groups generally found in synagogue work in this country. He almost seemed unwilling to accept the idea of anything less than a host of voices. His memories of Lodz and Moscow had caused it. All through his activities, during his lessons with his students, his rehearsals, even his daily conversations, he would be heard to say, "When I was in Lodz . . .", or "in Moscow, we used to . . ., etc. It could be said that, in reality, Zilberts lived in two worlds at the same time—that is, physically he lived in the United States, and spiritually in Lodz and Moscow, the cities of his youth.

His feeling and need for larger choral groups led him to organize or found several large singing societies. In 1923, in Newark, he formed the Hazomir Society, now directed by his brother, Mark Silver. In 1930 he organized the Zilberts Choral Society of Newark. Another choral group to bear his name, the Zilberts Choral Society of New York, now in its 32nd active year, is a living monument to his memory.

A volume can be filled with listings of important programs highlighted by his appearances. A Zilberts chorus was acknowledged to be among the fine vocal organizations. Their appearances were always of great musical significance, and attracted wide audiences. Among the prominent artists who were happy to contribute their services to his concerts are the following, alphabetically listed : Robert Merrill, Jan Peerce, Nathaniel Sprinzena of the City Center Opera Co. (now known as Cantor Sprinzen), Richard Tucker, the Cantors Harry Brockman, Maurice Ganchoff, Leib Glantz, Moshe Kusevitsky, David Putterman, Abraham Schapiro, and the late Abraham Hyman and Moshe Rudinow. Others, whose names I omit, will surely forgive me.

His appearance, his manner, his stature, were all echoes of his awareness of his standing in the world. That is, he knew his efforts and achievements were of such quality that commanded, and received, respect and the plaudits of that part of the musical world which was interested in Jewish music. There was no overbearing conceit or false pride in his demeanor. He was blessed with the **Hadras Ponim** that gave him a radiance which warmed all those with whom he came in contact.

However, despite all his inspirational qualities, Zilberts was only human, with frailties all his own. In other matters he was extremely naive and simple, and,

at times, capricious. There were even occasions when he got into difficulties with his associates because of his inconsistencies.

There was one incident when he approached a high official of the synagogue where he was engaged as choral director. The position had been given him at the request of the officiating cantor, whom we shall call "Cantor X".

"My friend", said Zilberts, "I understand that it will soon be time for new contracts, and I can recommend a cantor, -happens to be a student of mine—that you can have for less than you're paying Cantor 'X'."

The official was momentarily taken aback, then replied, "Mr. Zilberts, your suggestion is out of place, the offer is unethical, and furthermore, it also happens that Cantor 'X' is a personal FRIEND OF MINE !"

So, he found himself later at another synagogue, but, hardly realizing the previous error of his ways, he was to fall into disfavor again because of a similar situation. Zilberts was not really an ungrateful individual. It was simply that, like many artists of his standing, he lacked judgment in practical matters.

Withal, Zilberts went on his amiable way, if not at synagogue then at another, always writing, building program after program. He was appreciated for what he personified. He was a dedicated man, and his labor of love for Jewish music induced a deep admiration in those who surrounded him.

When Zilberts died, on April 25, 1949, at the age of 67, he left a rich heritage that will inspire many generations to come. Without his contributions, Jewish music would not be **nearly so** rich. For this, he received moderate earthly reward, much greater though was the esteem shown him during his lifetime. There is no personal tribute valued higher than to be respected by fellow members of one's profession. And there is no one who really knew him who did not revere him.

Although he achieved an enviable reputation as a choral conductor, his contributions as a composer far outshone his podium proficiency. From the criteria of quality, musically speaking, and quantity of musical works, Zilberts was a composer of the first rank amongst the contemporaries of Jewish music in genera.

Although his general course of study at the Warsaw Conservatory equipped him to write instrumental or orchestral music as well, his world was that of vocal music.

He was in himself an unceasing fountain of melody. He was prolific in all branches of Jewish music. To list all his works would require time and space which this study does not permit. It may suffice though to give you a general view of the nature of his achievements. Of his published material Zilberts had a large number of major works and songs, both liturgical and secular, a number of original choral works in

both fields, and choral arrangements of folk, Hebrew, Yiddish, and chassidic songs. There is also a voluminous amount of compositions in manuscript, privately owned and just acquired by the Cantors Assembly. This is a mark of achievement which, you will agree, many other Jewish composers will be proud to equal.

Throughout his secular songs, regardless of type or style, runs the bright line of melody, -lyrical, sprightly, or stately, as the selection demands. Occasionally there may be revealed a trace of a particular foreign influence (perhaps Russian, or German). But these traces are too few and infrequent to be other than of unconscious usage.

In the liturgical field we encounter melodies built on the synagogal, cantillation modes. Although these modes are basic to the compositions of an appreciative number of writers who have contributed to the treasure chest of liturgical music, I doubt that any one of these writers can measure up to the creative genius of Zavel Zilberts in his straightforward approach to the music of the synagogue. His standards were high and he refused compromise.

He was, to give him a name, a modernist of the traditional school, in both liturgical and secular writings.

The basic material, the established *Nushuot*, is inherent in the Cantus Firmus of his creations, with very few exceptions. But in the development of the thematic body of his compositions, one always finds invention and innovation, not merely embellishment. And the compositions, as total works, have cohesion and unity of spirit with the subject matter.

Zilberts did not fall into the trap which has ensnared so many of his and our contemporaries. That is, his compositions had an integrity and profound character for which they were intended. *Invention, or design, or effect, for the sake of invention, or design, or effect, was not part of his make-up.* Only so far as he could add to the complete musical picture did he use his talent for artistic invention.

His early impressions had an unmistakable effect on his music, from the standpoint of scope. His affinity for grandeur was quite evident in his major works. His talent was for seeing a creation in terms of compass and fullness. And to that end, his works were fashioned with a sweep and a breadth that are inspiring and uplifting.

Notwithstanding the proportions of Zilberts' creations, there was no detail that escaped him. He was painstaking to an extreme degree. The most minute and detailed observations and directions were recorded as he attempted to control the performances of his works. Only in some published works was he rather excessive in his use of symbols, phrases of dynamics and interpretation.

Versatility of style can be readily seen in Zilberts' treatment of four poems by Bialik. The "Achas Shtayim" is written in liturgical style. "Hachnisini" is set as an art song, slow and thoughtful. "Minhag"

"Chodosh", also in the art form, is sprightly and joyous. And the fourth song, "Unter Di Grininke Boimelach", is written in folk style, simple and enchanting.

He could be soul-stirring, as in his "V'Shomru", and majestic as in his study of "Ma Godlu" (Metro). In this latter, the full majesty is proclaimed in a glorious manner.* The proclamation is created in the major mode but the full development and climax comes only after tension and excitement are built up by suspenseful interruptions in the minor mode. Only a master can create such a splendid recitative. In the "Tzadik Katomor Yifroch" part of this psalm, he opens in an arioso-like form and then skilfully incorporates part of the opening theme of the composition. His craftsmanship is evident as he weaves the parts together into a completed fabric.

Can anyone add to musical history's verdict in reference to the famous Zilberts "Havdolah" (Metro) As original as this work is, it is steeped in the traditional Havdolah Nusach. (I can never forget the first time I heard it. It brought to mind, like a distant echo, a picture of my late father chanting the "Hine El Yeshuois" in the traditional nusach.) This magnificent composition, whose lengthy opening theme is a definite extraction from the Havdolah-was created for the combination of cantor, choir, and piano or organ. Were it written instrumentally, it would be a fine symphonic poem.

His "V'Shomru", Op. 32, No. 2, (Metro) is another musical gem of the liturgy. It is saturated with the genuine Sabbath Eve Nusach.* There is an unending colorful combination of plaintiveness, and religious fervor that grips the listener until the closing note.

Another of Zilberts' most celebrated major compositions is his biblical cantata "Jacob's Dream" (Metro), based on Abraham Reisen's Yiddish poem, with additional English text by David M. Hausdorff. Practically every soloist of note has performed this impressive work, the solo part of which is usually rich in passages that display the voice.

The solemn opening bars by the chorus in unison immediately set the mood and introduce the theme. As the cantata develops, the choral passages recede into the background as the soloist has the spotlight. The moving lines of melody converge in a path leading to a glorious climax. Then, in contrast to convention, a continuous diminuendo shading to a pianissimo finally reaches the ending, beautiful in its tranquility.

Although devoted to *traditional* music modes of synagogal nature, he was twice invited, and commissioned to write for the Reform services. First was the Friday Evening service for the Reform Synagogue, "Neginot Israel" (Bloch). This was written in the supposedly Reform style (a style which sometimes is described as non-Jewish music). Then again "Music for the Synagogue", containing musical set-

*Vocal Illustration.

tings for all new additions to the revised Union Prayer Book, a 140-page volume, published in 1943 by the Board of American Hazan-Ministers.

Yet such was the nature of Zilberts' nusach that the services can be sung in every synagogue-Reform Conservative, or Orthodox-with full approval of those attending such services. One can even find Hassidic themes in the "*Aneem Zuniros*" and "*Adoshem Moloch*". Zilberts could not, and would not, avoid such thematic material because Hassidic music was so deeply imbued in him.

Lazare Saminsky, composer, musical director and choir master of Temple Emanuel of New York City, is known as one who is extremely discriminating in his choice of material, especially occasions when other composers' works were included in his programs. It may be safely assumed that those works were chosen after careful examination. Thus it is both a credit to Saminsky and a tribute to Zilberts that the latter's music was performed under Saminsky's personal direction.

Zilberts' music has been included in many other programs offered by discerning musicians. His writings, from his early days to his last, have drawn praise and enthusiasm from all critics. One of the first to recognize his ability and potentialities was the afore-mentioned Joel Engel, who was then an accredited music critic in Moscow in addition to being the prominent and outstanding musician. In 1924, Engel, then in Berlin, wrote to Zilberts, bemoaning the distance between them and asking for news and programs of Zilberts' choral activities. Allow me to read to you some excerpts from his letter, literally translated, from Yiddish :

Dear Colleague Zilberts: I see that this is really you, the Zilberts I have known in Moscow. But a more distinguished personality. The appearance of a Professor of Composition, it is surely he, the same Zilberts. The one of today is greater than the previous one. He has grown two, three, four times the size he was in Moscow. That he has grown up as a choir master and musician--this I surely see. And I hereby say to you a hearty Mazel-Tov, Mr. Zilberts, Mazel-Tov."

Zilberts, of course, enjoyed the knowledge that his efforts were appreciated plus the satisfaction of a man who has 'achieved stature. His reputation was established and he guarded his position zealously. This meant, naturally, that he was to head every program at which he appeared.

The Cantors Association once invited both Zavel Zilberts and the late Joseph Rumshinsky to jointly conduct the Cantors' concert at the Metropolitan Opera House. Zilberts, not wishing to share the podium, declined the invitation and left Rumshinsky as sole conductor. Although Rumshinsky had written extensively for the liturgy and was a recognized figure (in more ways than one) as a conductor, he was known to Zilberts more for his work in the theatre.

The memory rankled in Zilberts' mind and, one day, in typical Zilbertian fashion, he chided one of the officers of the Cantors' Association.

"In America is '*altz Farkert!* (Topsy-turvy!)" he lamented. "They send Toscanini to conduct in Israel, Rumshinsky is conducting the Cantors at the Met', and Zilberts is neglected!"

This plaint was carried back to Rumshinsky, who was amused. "*Vos vil er hobin?*" he chuckled. "If Bodanzky-(Bodanzky was at the time one of the leading conductors at the Met)-were to conduct in the Jewish Theatre, while Rumshinsky conducted at the Met', then it would really be '*Altz Farkert!*'. As it is," he concluded, "everyone, you see, is in his right place!"

There was no rancor in Rumshinsky's mind, for he used to tell this story as if it were a joke on himself. As a matter of fact, he was fully aware of and appreciated Zilberts' talents.

On another occasion when Zilberts was conducting a rehearsal of the Cantors Association, there was a moment when the response was not exactly as he wished it. He stopped the singers and pleaded, in his closest approach to humor, "Please bear in mind that the compositions we are rehearsing are the only children I have. Don't hurt them by your inattention." Humor or not, he spoke the truth, for his creations were his brainchildren and he could not have given his life more for them.

Another who was aware of Zilberts' qualities, is the noted author and musicologist, Israel Rabinovitch. In his detailed book, entitled "Of Jewish Music, Ancient and Modern" he devotes several pages to Zavel Zilberts. The Music critics of the Jewish Press were also very vocal in their praises of Zilberts.

It is strange and unfortunate, that, despite the appreciation generally accorded him and his music, a noticeable lack of awareness seems to exist in the activities and writings of A. W. Binder. Indeed, it would be a contradiction if a program presented by Binder were to include any Zilberts, because in Binder's exhaustive article on Jewish music in the otherwise valuable book "The Jewish People-Past and Present", Zilberts does not even warrant mention--ergo, musically he does not exist!

This obvious error of omission, accidental or otherwise, should be corrected in future editions, for his position in musical history is assured.

On the subject of programming, contrary to A. W. Binder Zilberts' Town Hall and other concert programs always included works by other composers, including contemporaries. If I may say so, (believe it or not) I, too, had the honor of being represented at one of his Town Hall concerts.

In addition to his own choral associations, Zilberts occasionally acted as guest conductor for other choirs. When Leo Low, the veteran distinguished choir master, left for a prolonged stay in Israel, Zilberts was invited to take over the leadership of the Farband

chorus. He continued in this post until Low's return, another testimonial to his ability.

He is also represented by two selections in the very worthy volume "Synagogue Music of Contemporary Composers" (Schirmer), an anthology for the Sabbath Eve Service. This book, conceived by Cantor David Putterman, is dedicated to the enhancement of Jewish worship and "to the encouragement of those who give of their lives and genius to the enrichment of that music". With respect to Zilberts, these are fitting words indeed. Compositions by Zilberts are also to be found in each of the first four volumes of the Cantorial Anthologies by Gershon Ephros. In view of the number of publications to Zilberts' credit, it is surprising that in Gdal Saleski's book "Famous Musicians of Jewish Origin", only a mere listing of Zilberts' name is made as a composer, although the author does give considerable space to his activities as conductor

The admirers of Zavel Zilberts and his music are legion. Besides all those who sang and are still singing his music, and those whom he conducted, there are the hundreds of thousands of people who, through the years, received musical enjoyment from his concerts.

But there is one admirer who stands out above all. A great debt of gratitude and thanks is due Hyman Fliegel, who has been truly devoted to the cause of Zilberts' music. An attorney by profession, "Hy", as he is affectionately known, is today one of the most active workers in the Zilberts Choral Society, now under the musical guidance of the able and talented Seymour Silbermintz. I am personally indebted to Hy Fliegel for the material he has made available to me, also to Eric Mandell (Philadelphia) for some valuable points of information.

Congratulations and compliments are due the Cantors Assembly for the acquisition of the manuscripts of the unpublished works of Zavel Zilberts. This most valuable treasure of Jewish music will not now be lost, as has happened in many cases of deceased Jewish composers of established reputation. And the remuneration to Mrs. Zilberts will help her somewhat in her not-too-comfortable state of existence.

My thanks to the Assembly and Hazzan Putterman for the gracious invitation and opportunity to state some facts and opinions, and reminisce, about a great composer. All the friends he made for Jewish music will long remember ZAVEL ZILBERTS.

HOW CAN THE ANCIENT HEBREW MELOS BE RESTORED?

by DR. JOSEPH YASSER

Faculty Member, Cantors Institute

The idea that the ancient Hebrew melos can ever be scientifically restored, even in a relatively limited way, is usually met with a good deal of skepticism, to

say the least. More often than not, such a possibility is regarded as manifestly hopeless, and any venture in this direction as idle and even fantastic. And yet, in this mighty chorus of almost universal doubt, one sometimes hears a few individual but persistent voices which do not tire of claiming that, in part at any rate, the ancient Hebrew melos has a serious chance of a reasonably adequate restoration.

The claim of these undaunted voices—which, incidentally, I have never hesitated to join—is largely based on the fact that there exists an impressive melodic resemblance between some of the extant and presumably old specimens of Hebrew and Christian chants which since their early segregation from each other have come down to us through entirely independent historical channels. This resemblance, needless to say, does not represent, as a rule, anything like complete identity. But even so, it cannot help giving us a general assurance that the fundamental stock of ancient Hebrew melodies, whatever their present state, has not been wholly lost. Such an assurance is indeed the main prerequisite for any attempt at reconstructing the original form of these melodies, whose appearance, naturally, was bound to be altered—sometimes considerably so—in the course of a long history.

What is more, the very fact that the Hebrew and Christian versions of the same chants merely resemble each other, and are not absolutely identical, should be looked upon from the scientific angle as an advantage rather than otherwise. For the variations that may be observed at many points of these chants afford us a certain insight into the very mechanism of the changes which have been effected—consciously or not—by individual Hebrew and Christian performers at different historical stages. As a matter of fact, these melodic changes represent, in a great many cases, no more than ornate elaborations of simpler motifs incorporated in the chants and developed after more or less similar patterns. Such similarity would seem to indicate that certain common laws of inner musical logic have been at work during this long transformative process; a circumstance that in no small measure helps to rationalize our problem and thus inspires additional hope for its successful solution.

This being so, one may well imagine what new and other changes within the Hebrew and Christian liturgical chants be thoroughly studied and then systematically classified according to their characteristic types. It is indeed quite evident that the resulting **list—or** rather a veritable codex of vast proportions—could readily serve as a sort of universal key for the melodic restoration scrutinized in the present discussion. To be more specific, the individual entries of such a 'codex', showing the most typical and frequent instances of transformation from simple to complicated motifs, could be applied in reverse order, as it were, to various places in any traditional chant, whose earlier and more primitive forms one might wish to restore. Let me illustrate this point by means of a very simple and purely theoretical example.

Suppose we have definitely established that, in the long historical process of elaboration which has taken place in the liturgical melodies, a primitive motif consisting of three notes, C-D-F, has been persistently transformed at later stages into one of six notes, C-D-E-F-G-F, and of somewhat lesser time-values at that. The ensuing logic of the restorative technique would be quite apparent in this case. For should we now find the very same six-note motif in some impaired traditional chant selected for any orderly restoration, we could, with certain provisions, change it 'in reverse' into the primitive three-note motif C-D-F.

I must hasten to add, however, that this technique, simple as it may appear from the purely theoretical point of view, would likely be far more involved, as a rule, when implemented in a practical way. For in 'reversions' of this kind, one has to take into consideration not only the isolated individual motifs, but also the characteristic melodic formulas of the entire chant and, furthermore, its prevailing intervallic progressions, its underlying scale structure, its general rhythmic flow, as well as a number of other factors that cannot be deliberated upon here without enlarging the present discussion to forbidding proportions.

Suffice it to say, at this point, that the restoration of the ancient Hebrew melos, even within assumedly limited possibilities, is a stupendous enterprise, if one expects it to be conducted with scrupulous scientific thoroughness. Probably a whole staff of specialists in many fields-musicological, philological, liturgical, historical, folkloristic, and so forth-would have to be engaged by some future institute of Jewish musical archeology, in order to carry out such a plan in its entirety. Within the purely musical region alone, the work implies dealing constantly with virtually thousands of different melodies, both Hebrew and Christian; and all these, of course, have to be carefully sifted as to authenticity, separately compared with one another, analysed from every possible angle, assorted according to various typological properties and, finally, codified with regard to their gradual structural changes throughout the centuries.

It goes without saying that no scholar could ever dream of accomplishing these numerous and gigantic tasks all by himself. At the same time, however, an individual explorer seems to stand a reasonably fair chance for achieving some tangible results in this direction, if he is willing to confine himself to a few narrowly circumscribed areas. For many years, I have tried my own hand in these particular fields and have repeatedly demonstrated my methods of Hebrew melodic reconstruction in public lectures. During the past academic year at the Cantors Institute, I have also been given the opportunity to present my ideas on this subject in the form of a regular graduate course.

To be sure, even the limited number of melodic reconstructions, dealt with at this particular course, were produced by myself (and occasionally by my students) with certain reservations, since the various data, especially of extra-musical nature, needed for

such procedures are but partly available thus far. Nevertheless, our work has had at least the advantage of pointing in what I consider the right direction. Be that as it may, I should like to demonstrate at this juncture one such reconstruction. For it will serve as a partial illustration of the method involved, as well as its pertinent results. Despite the possible shortcomings of this individually prepared illustration, it may also give you a hint of what could be accomplished in this practically unexplored field under the far more favorable condition of scholarly team work.

The Hebrew chant which I have taken as the actual material for this particular reconstruction is the melodic portion set to the initial (and Sephardically pronounced) word *Yebarechechu* of the biblical Priestly Benediction (*Birkat Kohanim*) which has been used traditionally by the Spanish and Portuguese Jews, settled eventually in Amsterdam, Holland. The Reverend D. A. de Sola, who published this highly ornamented chant about a hundred years ago, states that, according to the Sephardic tradition, this melody "is identical with that sung in the Temple of Jerusalem where, as it is known, the priestly choirs were daily wont to bless the people, agreeably to the command to them in NUMBERS VI:2226."

I must confess that when I first came across this statement, I was rather struck by the apparent incongruity between it and the melody itself which, to my ears, sounded more like a European product, and relatively late formation at that. However, a thorough scrutiny of all the available data in this connection, and especially a heartening discovery of a close (though less ornate) Gregorian parallel to this chant, led me to a sort of compromise conclusion: I admitted the possibility that, *inherently*, this Sephardic chant may indeed be very ancient, but that during its centuries-old use it has gradually been overgrown by a number of extraneous melodic accretions which have imparted to it a somewhat 'modern' appearance.

Starting from this premise, I have engaged upon the task of restoring the historical predecessors of the Sephardic chant in question by weeding out the latter's melodic accretions step by step, just as restorers of old pictures wash away, by gradual stages, any painting that may have been done over the original by later artists. In this operation, I was guided by four general considerations which crystallized while I was studying the structure, the relative age, and the transformations of the Hebrew traditional chants. These considerations may be summarized as follows:

(1) There are certain types of Hebrew liturgical melodies which have been slowly but steadily growing in their ornamentation through the centuries. They may have originated as plain syllabic chants (i.e. using one note to a single syllable) and gradually becoming melismatic (i.e. using more than one note to a syllable). It is immediately evident that, in order to bring these chants back to their original state, one has to cut down judiciously (and by safe 'serial' procedures) the number of their component notes and, among these, the least important ones first and fore-

most. This should go hand-in-hand with the general simplification of their rhythmic pattern which has become unduly complicated as a result of these melodic accretions.

(2) While growing in their ornamentation, the Hebrew melodies of this type show a definite tendency towards increasing employment of semitones which seem to have occurred only occasionally, even ephemerally, in the ancient chants whenever they appeared at all. The gradual avoidance, and sometimes even a full suppression, of semitones would then be a logical procedure in any endeavor aiming at the restoration of the original melodies.

(3) The expansion of the melodic range is another phenomenon which may ordinarily be observed with the growth of melodic ornamentation. Thus, the original span of an ancient chant that has hardly exceeded a fourth or a fifth, may easily expand to a sixth, a seventh, and occasionally even to larger intervals, as time goes on. Bringing the traditional chant back to its ancient status, in this respect, would naturally entail a gradual construction of its melodic range.

(4) There is but a single feature in the traditional chant which, as a rule, remains relatively constant in its general outline, despite some inevitable local digressions caused by the specific changes enumerated in the foregoing three points. This is the basic direction of the melodic line, or its 'curve', or 'profile' as it has been variously named. Logically enough, one should exert the utmost effort to retain this particular feature, while stripping an ancient chant of elaborate adornments and thereby restoring its historically remote prototypes.

The hypothetical restoration of the anciently used types of the Priestly Benediction on the basis of the above four points (as applied to the Sephardic chant under consideration) ultimately brought into more or less distinct relief six different 'melodic layers', as it were, with a number of intermediate formations suggestively implied between them. Our composite musical illustration shows these six layers in orderly succession with the most complicated one (number 1) on the top and the simplest (number 6) close to the bottom.

One will note at once that the upper layer, representing the latest version of the chant as actually sung by the Sephardic communities in Amsterdam, is a purely diatonic construction with melodic turns and cadence rather characteristic for a "Europeanized" product of the last three centuries or so. (Without any detriment to the chant itself, which is rhythmically free, I have taken the liberty to improve its general and somewhat inaccurate metric scheme as given in Rev. de Sola's volume, so that the obviously heavy points of the melody might legitimately fall on the initial parts of each measure.) This version (number 1) contains as many as 55 notes within the range of a minor seventh, each of its components C, D, E, F, G, A, B flat-appearing at one time or another on the strong (or relatively strong) beats of the melody and therefore being of equal importance in it. In this

particular form, the chant could hardly have been in use before the year 1650.

The next stage of the musical illustration, marked A, shows in smaller notes the Gregorian parallel which despite its far less elaborate ornamentation, as compared with the Sephardic Benediction, has basically the same melodic delineation. This is the Latin *Benedicamus Domino* ("Let us bless the Lord"), one of the concluding formulas in the Roman Catholic liturgy which in its inner sense and ritual function, though not completely in actual wording, is close enough to *Yebarechecha Adonai* ("May the Lord bless thee") in the Jewish service. After all, both are nothing else but acts of blessing. We may note incidentally that the motif of the second Latin word (*Domino*), added here merely for completeness and marked off on top by a horizontal bracket, is practically identical with one of the motifs (marked off by a similar horizontal bracket) immediately following the syllable RE of the Hebrew Benediction.

The lucky preservation of this Gregorian item is important for us in more than one respect: *firstly*, it suggests quite strongly that the Sephardic Priestly Benediction has indeed embodied some of the basic melodic elements characteristic of the ancient Hebrew music. For, similar to many other Gregorian melodies, this one too must have been early taken over by the Church from the then still lingering musical repertoire of the Jerusalem Temple and adjusted (first plainly and later with certain elaborations) to Latin words. All of which would imply that both the medieval *Benedicamus* of the Roman liturgy and the Baroque-like *Yebarechecha* of the Amsterdam Jews had a common pre-Christian parent which was melodically simpler than either.

Secondly, as a typical representative of the Middle Ages, the Gregorian item in question provides us with a certain clue concerning the historical dating of the various melodic layers-including, of course, the "common parent" just referred to-that are about to be divulged in our restoration. And, *thirdly*, this Gregorian item may serve us as one of the controlling devices in the actual machinery of our restorative procedure; for, a close inspection of its notation shows that, contrary to the equal importance of all scale-notes in the Sephardic chant, only the notes G, G, A (directly connected with word syllables) and the note D (prolonged by a dash or "horizontal epizema" under it) stand out prominently in the Gregorian Benediction. The remaining two notes B flat and E (especially the latter with its ephemeral "quilisma") are of a lesser significance and perform a purely ornamental function while the note C which appears only in the *melismatic ending* of the Sephardic chant, absent in the Gregorian parallel, is automatically excluded therefrom.

I have frankly availed myself of this particular clue in the Gregorian Benediction concerning the unequal importance of scale-notes while endeavoring to disclose the earlier melodic layers of the Hebrew chant. Thus, its next version (number 2) was ob-

SLOWLY

①

YE--BA-----RE-----CHE-CHA

A

BE-----NE-DI-CÁ-----MUS-----DÓ-----MÍ-----NO

②

YE--BA-----RE-----CHE-CHA

③

YE--BA-----RE-----CHE-CHA

④

YE--BA-----RE-----CHE---CHA

⑤

YE--BA-----RE-----CHE-----CHA

⑥

YE--BA-----RE-----CHE---CHA

B

JÉ-BA--RE--HÉ--HÁ Á-DÓ--NAJ WÉ-JÍSH-MÉ--RE-HÁ. A-MÉN. JÁ-ÉR Á-DÓ--NAJ -- PA-NAW

É-LÉ-HÁ WI-HU-NE-KA. A-MÉN. JÍ-SA Á-DÓ--NAJ PA-NAW É-LÉ-HÁ WÉ-JA-SÉM LÉ-HÁ SHÁ-LÓM. A-MÉN

tained not only by way of weeding out the most excessive portions of ornamentation found in the upper layer and by keeping closely to its melodic profile, but also by placing the notes B flat and E at the rhythmically weakest spots of the chant. Consequently, only five notes--C, D, F, G, A--out of seven are found to be landing here and there on the strong (or relatively strong) beats of this version. Its reduced number of 42 notes, even though they move within the same range of a minor seventh, is also responsible for the generally simpler rhythmic pattern of the resulting melody, this being somewhat more in keeping with the sedate character of the traditional Hebrew chant.

There can be no doubt that the division of scale-notes into two functionally different groups, as found in the second version of the Hebrew Benediction, begins to undermine the diatonic foundation so conspicuous in the upper layer used by the Sephardic Jews of relatively modern Amsterdam. Considering the fact that the very same characteristic of slightly loosened diatonicism is also observable in the Gregorian *Benedicamus* which in this form is known to have existed in the early part of the second millennium we may allocate the hypothetical use of the second Hebrew version (more intricate than the Christian specimen) somewhere around the year 1300.

By the same process of weeding out still further the ornamental portion of the Hebrew chant, its next version (number 3) is brought down to 27 notes. The two notes B flat and E which, in the second version, already show a certain tendency towards disintegration (thereby also imparting a somewhat vestigial character to the involved semitones), disappear in the third version altogether. This divests our chant completely of its two diatonic semitones and, as a direct consequence, transforms it into a purely pentatonic product with melodic range reduced to a major sixth, C-A. Significantly enough, the chant itself acquires at this stage a rather emphatically Hebraic character, largely, it would seem, because of this scalar change. At any rate, we are now moving, even more decidedly than heretofore, back into the historical past which at the stage just described should perhaps be dated as the end of the first millennium (c. 900).

Our next act of washing away the melodic accretions deletes especially the note C which appears, in Sephardic chant, at an unimportant place--after the last syllable. It thus brings forth a version (number 4) which contains 13 notes within the range of a pure fifth, D-A. The absence of semitones (same as in the foregoing layer) is responsible, naturally, for the unabated pentatonic quality of this version despite its lacking the scale-note C. In view of the fact that the centuries intervening between the various layers of the chant gradually grow in number, owing to the relatively slower musical development in the earlier historical periods, we may conservatively assign this particular version to the early Middle Ages (c. 400).

A still more primitive version (number 5) that emerges from our further restorative procedure con-

tains 6 notes within the range of a pure fourth, D-G. This is likely to throw us back to the pre-Christian era and, following the same principle of tentative historical dating we might place it in the second or third century, B.C. Despite our vigorous de-ornamentation all along the reverse historical path, this version still preserves a melismatic trace which is manifested in its penultimate syllable *CHE* sung to two notes F-D: and its general melodic configuration involving three successive notes G-F-D may well be regarded as the last characteristic vestige of pentatonicism.

Should we now try to strip this melodic layer from its single melisma, we would arrive to a purely syllabic version (number 6) limited to five notes (equaling the number of syllables in the word *Yebarechecha*) within the range of a major second, F-G. This indeed appears to be the original and most ancient version of the chant, at least in relation to the initial word of the text, and as such it may have been introduced back at the time of the early Hebrew kings (tenth century **B.C.E.**).

It is worthy of note that an almost identical motif to the word *Yebarechecha* opens the Priestly Benediction as used in our own time by the Jews of Bagdad, according to A. Z. Idelsohn (*Thesaurus*, vol. 2, p. 102). This Benediction is reproduced in full (with Idelsohn's original spelling, but the melody transposed a whole-tone down) on the two bottom lines, marked B, of our illustration. One will readily observe that, apart from the motif to the word *Yebarachecho* (a veritable relic from remote antiquity) and the motif to the words *Yaer Adonai* (closely resembling that of the Gregorian *Domino*), the remaining and much larger portion of the melody moves within the motivic and scalar area of versions 4 and 5. Hence the basic pentatonic character of this particular Benediction becomes incontrovertible.

We may note incidentally, that our observation regarding the basic pentatonicism of the ancient Hebrew melos, as well as its actual even if sparse preservation among the Jews of Bagdad, also applies to some traditional synagogal chants in a few other oriental regions; by no means is it confined to certain liturgical practices of the Ashkenazim as has been widely, but erroneously, maintained heretofore.

After expanding upon the possibilities and methods of Hebrew melodic restoration, it may seem somewhat superfluous to turn now to the question of its importance which, I presume, may well be taken for granted. And yet I should like to conclude my discussion with a few words concerning this point since it has many different aspects, of which five, at least, deserve to be briefly commented upon for the sake of greater clarity.

Firstly, comes the scholarly aspect. Needless to say, every national group, of which Jewishdom is one, has an almost instinctive desire to be aware of the original sources and foundations of its cultural achievements in all their manifold ramifications. It is immediately evident that in the field of music the restoration of ancient Hebrew melodies will supply

scholars and the public at large with this kind of knowledge. Moreover, considering the fact that all scholarly disciplines are usually interrelated in one way or another, it is quite likely that this musical material will turn out to be of no small value in other branches of Jewish learning, such as Hebrew accentuation and poetic rhythmics, for instance. Above all, the melodic restoration referred to will undoubtedly be of considerable interest to the Christian world, which has always shown a serious concern about the wellsprings of its tradition, of which ancient Hebrew music forms an integral part.

Secondly, there is the esthetic aspect. To be sure, we all believe that, despite occasional digressions, there is a more or less constant development in all fields of art, including music. But this development never obliterates in any way, or even devalues, earlier artistic achievements no matter how primitive they may happen to be. There is a great difference, in this respect, between things spiritual and material. In our external civilization, the latest inventions always have an advantage over earlier ones—the electric bulb is superior to the kerosene lamp, and the latter is more practical than the candle. This, however, is not necessarily true in the domain of culture, where the candle, figuratively speaking, may not only be equal but sometimes even preferable to the electric bulb. One will frequently find a certain pristine grandeur and austerity, as well as many other specific and magnificent traits in very early sculptures, paintings and melodies, which can scarcely be expressed by the technical intricacies of modern art. This, naturally, applies also to the ancient Hebrew chants which, when extensively restored, may have an esthetic significance in the future development of Jewish music that cannot be fully estimated at the present time.

Thirdly, we have the liturgical aspect. It is common knowledge that an overwhelming proportion of Jewish liturgy is based on ancient texts. But the actual melodic material that has been used for these texts during the periods of Jewish dispersion is largely of a much later, and frequently alien, origin. Hence there exists a perennial schism between the sacred word and its musical 'envelope' in the traditional Jewish liturgy, which is often quite obvious even to a layman. That this unfortunate situation needs some sort of rectification will hardly be contested. For the effect of a pronounced word in a musical performance, particularly of a liturgical character, greatly depends on the quality of its melodic counterpart and the inner unity of both. It follows as a matter of course that the restoration of ancient Hebrew melodies and the appropriate application of their many historically graded 'layers' to various ancient texts will go a long way towards retrieving this long-lost unity, so badly needed in our somewhat unbalanced liturgical ministrations.

Fourthly, we may point out the ever substantial aspect of technical usefulness. This indeed is quite evident from the long-range method of Hebrew melodic restoration advanced in the earlier part of the present

discussion. For, by studying systematically the mechanism of spontaneous melodic changes (both safe and risky) that have taken place through the centuries of Jewish music history, the practicing cantor will learn how to ornament consciously and intelligently the simple ancient chants, wherever so desired, without affecting their integral character.

And finally we arrive at the **fifth** aspect, the national. It would seem, generally, that the real worth of any nation is measured by the amount and originality of its contributions to the world's culture. However, though the amount of such contributions depends in no small measure on the number of outstanding personalities and therefore, ultimately, on total population, their originality stems largely from the intensity of national consciousness, in any given instance. This applies with particular force to the domain of arts, in which a great many, if not always the highest achievements bear a distinct national stamp. Now, judging from the few examples of ancient Hebrew chants that have come down to us in a relatively unadulterated form, this melodic material has all the marks of an original production and, for this reason, harbors within itself immense creative potentialities. Its restoration on a large scale may well lead to an extensive re-orientation of Jewish composers with regard to their methods and style. And this, in turn, may bring to the fore a new stream of Jewish works which, because of their intrinsic originality, rooted in solid foundations, will stand a good chance of gaining permanent recognition on a par with the greatest musical contributions of all the other nations of the world.

(The Musical Examples for this Paper were performed by Hazzan Jacob Hohenemser)

EVENING SESSION

CONCERT OF JEWISH MUSIC

1. *Tsur Yisroel **Ernest Blooh**
*V'Ohavto **Ernest Blooh**
Omar Rabi Elazor **Arr.: L. Saminsky**
***In honor of the 75th Birthday of Ernest Blooh.**
MR. RAPHAEL EDGAR
Candidate for Graduation — The Cantors Institute
2. V'Haarev No **P. Jassinowsky**
Al Tiro **David Roitman**
Misratzeh Brachamim **Arr.: Davidson-Brockman**
HAZZAN HARRY BROCKMAN
Cong. Shaare Torah, Brooklyn, N. Y.
3. Misod Chachawmim **Traditional**
Adir Adirenu **Traditional**
Uvchen Ten Kawvod **Traditional**
Arranged by Hazzan Segal
HAZZAN ROBERT H. SEGAL
Bnai Jeshurun, New York, N. Y.
MR. SHELDON ROSENBAUM, Accompanist

INTERMISSION

4. Drey Zich Mil'chl (from "Bar Kochba")
 A. **Goldfaden**
 L'koved Dem Heyligen **Shabbes** . . . Am. : L. **Algazi**
 Hora (from "Voices of Jerusalem") . . . **Shula Doniach**
 Mottele **Gebirtig-Kon**

Songs for Two Voices

HAZZANIM SAUL MEISELS and ARTHUR KORET*
IDA RUTH MEISELS, Accompanist

5. **Hagiographa **Frederick Jacobi**
Three Biblical Narratives for String Quartet
and Piano
 Job **Allegro Appassionato**
 Ruth **Con Tenerezza**
Joshua. Allegro Furioso (Ma Ben Ritmato)
F ELIX GALIMIR, Violin JACK SHAPIRO, Viola
MICHAEL TOLOMEO, Violin OTTO DERI, Violoncello
IRENE JACOBI, Piano

*Our thanks to Hazzan Arthur Koret who graciously substituted on short notice for Hazzan Simon Bermanis who was indisposed.

In Blessed Memory of the 65th Birthday of the Composer, **Frederick Jacobi.

THURSDAY, MAY 24TH

CONCLUDING SESSION

Hazzun Rubin Sherer, Presiding

By all odds the most thrilling and enjoyable session of the Ninth Annual Convention was the session devoted to a demonstration of the Art of Hazzanic Improvisation.

Hazzanim Nathan Mendelson, Samuel Pastolow and Max Wohlberg participated in this most enjoyable session.

Each participant was given a text upon which to improvise a Hazzanic recitative. The texts were kept secret until the beginning of the session and were then drawn by lot. At the conclusion of each improvisation the Hazzan retraced his musical progressions with comments on the reasons for the moves and an evaluation of the results.

The enthusiastic response that greeted each rendition was crystalized into a resolve that such a session be included in the program of the next Convention.

CLOSING PRAYER

MR. ARTHUR YOLKOFF

Student of the Cantors Institute

Eternal Father, as this convention draws to its close, our hearts are filled with fond memories of our associations here this past week. There is within us a deep sense of gratitude for the privilege of gathering in a common bond to foster the cause of our sacred calling.

May it be Thy will O Lord that we continue to serve Thee in prayer as did our fore-fathers in time of adversity, even as in joy.

Bestow Thy goodness, we pray upon the people and government of these United States. Guide and inspire our leaders to govern our nation in truth and justice, so that peace and security may forever abide in our midst.

May the builders of Israel, the promised land of Thy people, have the vision and courage to continue the sacred task of redeeming the wasteplaces and gathering in the dispersed of our people.

As **Shilichey Tzibbur**, we fervently pray that Thou wilt ever be a light to guide us in all our deliberations and decisions. May we be privileged to cherish and advance the rich heritage of Jewish Music as a spiritual treasure of our people.

In behalf of all those who study and labor in the cause of **Shirat Yisrael**, we pray that all our efforts and yearnings may ever be guided by Thy Holy Spirit. Bestow Thy blessings O Lord upon all those who have worked so unceasingly in the development of the Cantors Institute. May our devoted student body always exemplify the true meaning of a Hazzan.

Accept our prayer, O Lord, and answer us with Thy great mercy and with Thy saving truth.

Amen

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